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Spring '04
ISSUE #56

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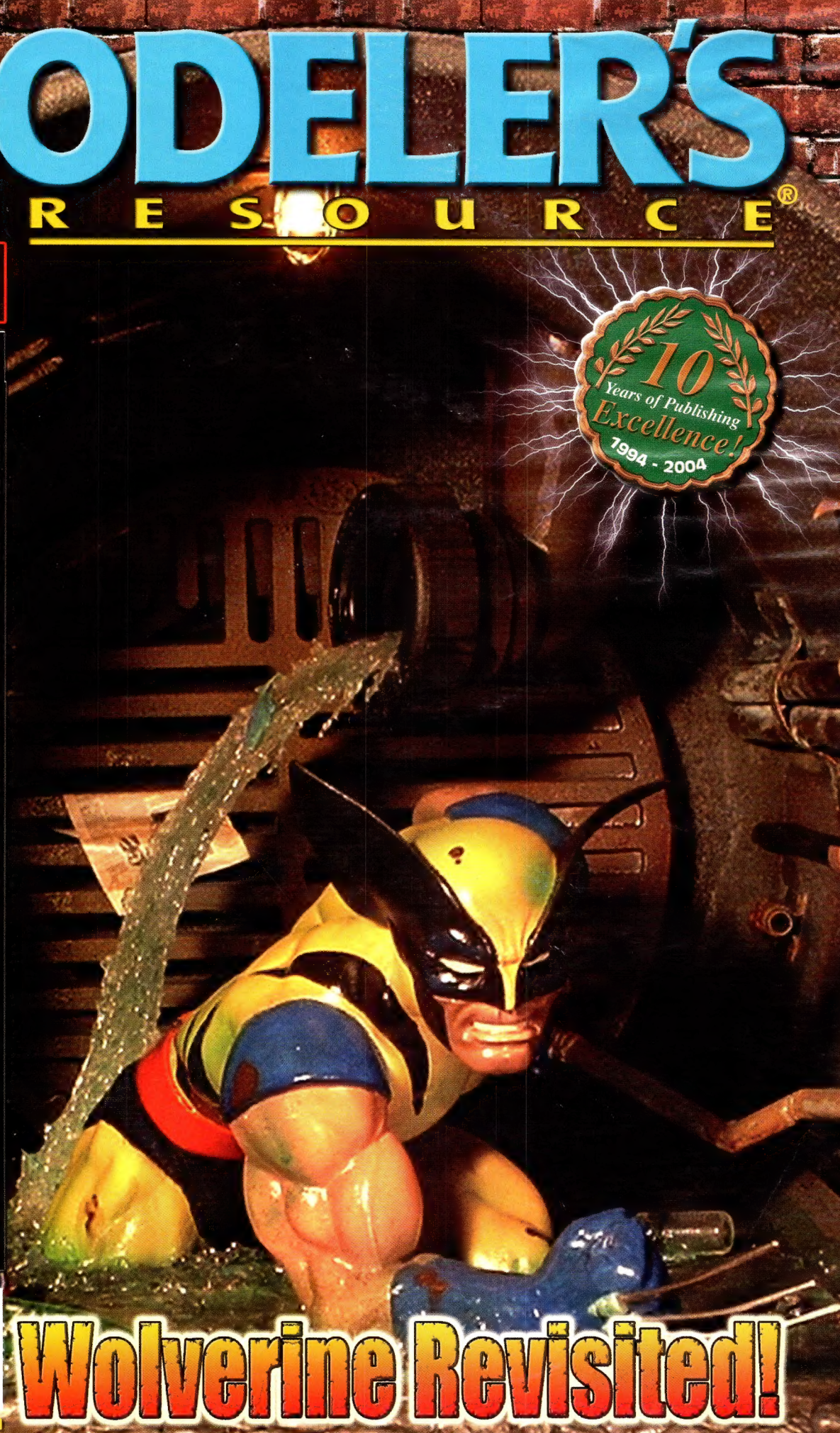
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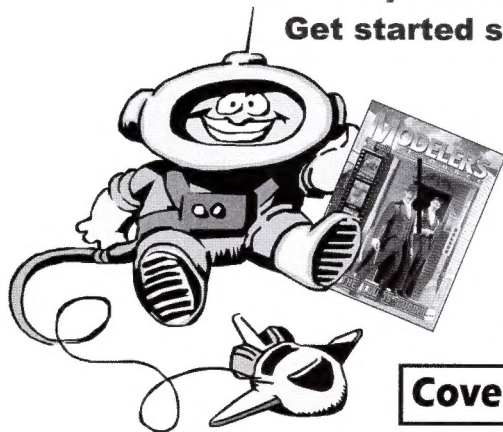
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Issue #56

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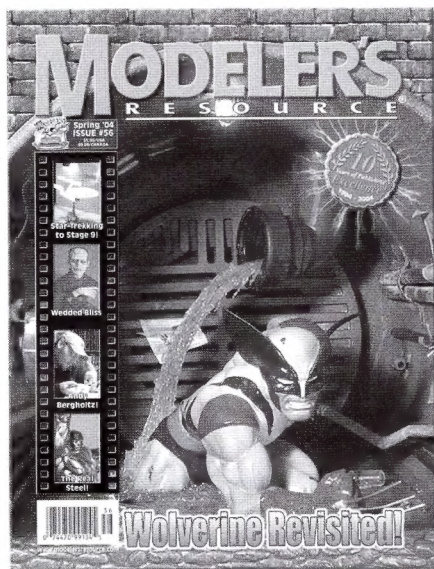
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Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



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The Wolverine!

Tony Phillips creates an X-citing diorama that takes Wolfie to the sewers!

Boxed pictures:

Enterprise (Hilber Graf)

Franky (Phil Sera)

Andy Bergholtz (Andy Bergholtz)

Steel (Stephen R. Sturgis)

Main cover photo: Tony Phillips

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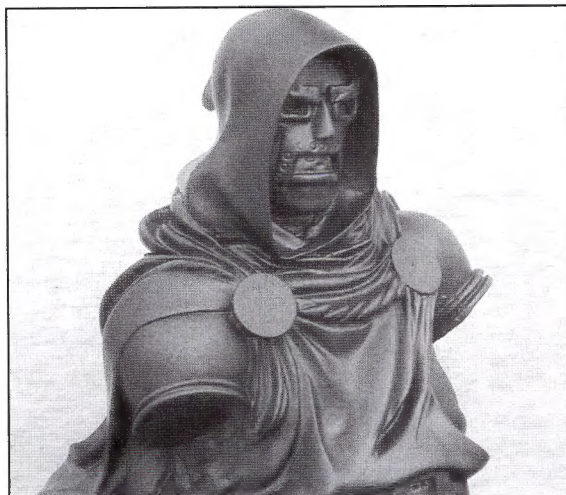
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Iron Dictator!

Fred takes you through the process of getting this new one ready for the shelf!



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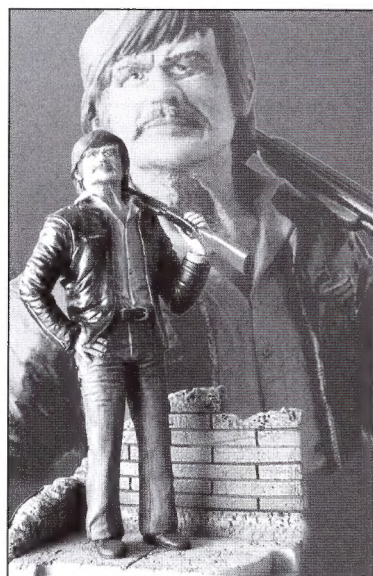
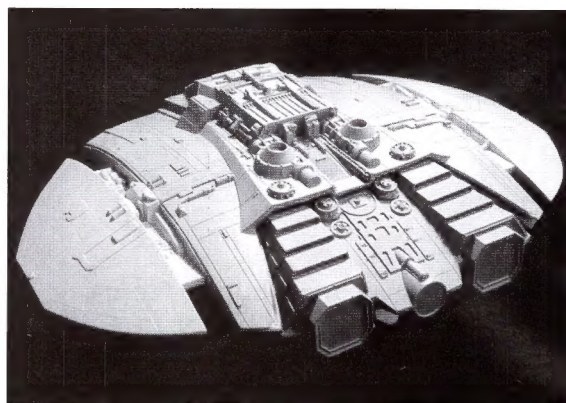
Pirate Princess

Join the Morgans as they visit a pretty pirate living on an island with tons of treasure!

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Cylon Raider

Jim Key is back with a scratchbuilt Cylon Raider



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The Real Steel

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Modeling Factoids

Where are all the Sci-Fi articles?

I A special alert for all our Sci-Fi aficionados out there...looks like our "cry" for sci-fi articles is paying off! We're happy to let you know that besides the very fine articles that have been submitted to us by Jim Key (see Jim's wonderful article on the Cylon Raider in this issue), and Hilber Graf (his latest excellent article also appears in this issue!), we have received another article from E. James Small whose company produces high quality scratchbuilt Sci-Fi ships and such: www.smallartworks.ca. We're excited to be able to share his first article in M.R. with our readers in our next issue where he scratchbuilds a studio-scale Laser Tank from Space: 1999. The Sci-Fi enthusiast will not want to miss that one.



We've also had a few others who have come forward with ideas for articles based on Sci-Fi that we're anxious to run in the magazine. These articles are the result of our post on www.starshipmodeler.com where we asked specifically for more articles from folks who are well-versed in that genre. So, be on the lookout for these. We will be able to keep the fires of the Sci-Fi arena stoked as long as we continue to receive articles and from the looks of things, our "begging" is paying off.

There is something that is really interesting if you stop and think about it. I lurk over at www.starshipmodeler.com or www.pcmodeler.com or www.cultTVman.com and I look at many of the articles that are posted and I say to myself: "Now, why didn't the author take the time to submit that article to MR?" It's great that they submitted it to that particular website, but what about publication in the magazine? Sure, maybe some of the posted web articles are slightly lacking in photo quality, but many of them are not. Most authors treat the Sci-Fi realm with a great deal of respect and obviously have the knowledge that at least some of us lack.

So, I want to again remind the contributors to the above URL sites...you've posted some dog-gone interesting articles on the 'net...now why don't you take the time to submit your Sci-Fi thoughts to us and let's see if we can "make a match" with MR? We receive a lot of letters from people who want more Sci-Fi articles and they want them NOW! I can understand that because I would love to see more of these articles myself.

Well, know that we will do all that we can do to ensure that you continue to see Sci-Fi articles in this magazine. We will continue to ask people to read our guidelines (posted at www.modelersresource.com, or send a SASE to receive the guidelines in snail mail), and see what responses we receive. The more, the merrier!

Enjoy this issue and we'll see promptly next time, during the first week of July!

Fred

We Goofed!

In Issue 55, we inadvertently listed the incorrect website for **GEOMETRIC DESIGNS**. Please note that the actual website for the company is: <http://www.geometricdesign.net/>

ALSO, we an incorrect phone number was listed for Jimmy Flintstone in our last issue. The **correct number** is: 414.425.9592



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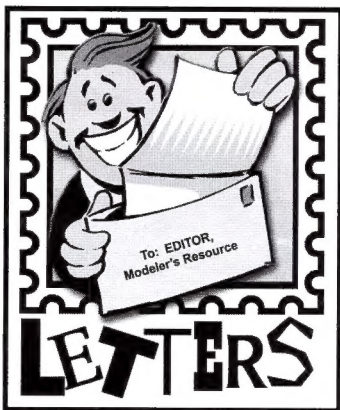
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"Issue #54 - Bravo!"

Dear Modelers Resource.

I just got issue #54 in the mail, and now, two hours later, have read most of it. All I can say is Bravo!

I was pleased to see the addition of some mention concerning the painting of small metal fantasy figures.

Overall great work, and your magazine continues to grow in quality. Keep up the great work!

Subscriber for life...mine that is....
Nemo (E-mail)

The following letter, to avoid confusion, has our response interspersed throughout in **bold type**:

"Copyright Questions"

Dear MR,

First off I love the magazine and always look forward to each issue arriving at my door.

- Thanks! That's greatly appreciated.

I have a question about copyright; maybe it could be a subject for a future article. I know that movie studios have exercised copyright on some characters like Universal's Frankenstein's monster, etc., and I have seen that family members of dead actors also claim copyright on their relatives' images. But I have also seen that the paparazzi can take photos of actors or sports figures and sell them to magazines and newspapers even years after the actors' death. There does not seem to be a copyright issue in that case.

- First off, please know that we are herein simply presenting our opinions, based on what we have learned and understood from our legal team. If I take a picture of an actor or celebrity in a public place, that's my photograph and I can do whatever I want with it - sell it, keep it - whatever. That celebrity's rights have not been violated because THEY were in public when I took the photo. If I take a photo of a rock group in concert where I have to pay to gain admission and it is clearly labeled at the door, on the ticket or someplace else that cameras are not allowed, then I have broken the law and my camera and/or film could be confiscated.

Why does there seem to be a double standard? Do actors and other celebrities hold copyright on their natural image when they are out of character?

- The reason there appears to be a double standard is because, in most cases, the law is unknown or simply broken. I remember discussing this with our lawyer and pointing out an advertisement in a local paper that utilized copyrighted images. My lawyer's response was that most copyright infringement goes unnoticed by the licensor.

Yes, celebs have a right to their own image out of character. In certain situations, top name stars also retain the rights to their image while IN character as well.

As a sculptor, can I produce a sculpture or kit of Boris Karloff the person or another celebrity without having to pay a license fee?

- It goes against copyright laws for a sculptor to create an image of Boris Karloff, for instance, and reproduce it then sell it. Nothing prohibits you from creating a one-of image of Boris Karloff to display in your own home or studio, or even to include as part of your portfolio to show what you can do, but you may not reproduce it and sell it without permission from the licensor. This amounts to you having created a "counterfeit product." In order to legally create and reproduce such an image to sell, you would be required to contact the licensor and come to an agreement regarding a licensing fee.

We have the desire to produce a model of a well known movie personality. We have absolutely no desire to do this without paying a licensing fee. So, we've contacted the licensor and have asked that they consider our request to grant us a license to produce this kit. It doesn't look good and if we ultimately receive a "no thanks," then we will not produce the kit. It's as simple as that. There is no rule that says even if I have the necessary funds ready for the licensor, that the licensor is required now to grant me a license. It's THEIR property and they can license it to whomever they wish, or not.

This licensor may also come back to me and say, "Okay, let's go ahead with it. We'll grant you a limited license, but this is the amount we require for it." It may be that it would be too cost prohibitive for us, so again, we'd have to pass on it. If the price was right for us and terms were good, then we would go for it.

Some companies get around this issue by naming the model something else entirely even though in many cases, the model still looks just like the character it's suppose to represent. However, many companies that use this practice still often receive Cease & Desist notifications from the licensor or their legal team. The companies can try to fight back by attempting to prove that the character in question has nothing to do with their licensed character, however, most companies within the garage kit field do not have the financial resources to do that, so it's simply easier and more prudent to stop production of the kit in question. There have been a few cases that we're aware of when a licensor went

after a company for actual monetary damages as well. Sometimes, these licensors want to make an example out of someone so that others will take notice.

Also are all movie characters copyrighted?

- Yes. You have to understand that something becomes copyrighted as soon as it is published in some form. Registering that image, item, story or character as copyrighted is an additional step. This additional step does not mean that prior to registering it with the government agency, it wasn't copyrighted. It simply means that the person took the time to register the image, item, story or character with the copyright office of the United States. This affords some measure of protection if someone later claims that they came up with this image, item, story or character first.

I would love to pay homage through my art to all of my favorite horror stars that I grew up with, but as an independent sculptor I don't have the resources to pay out huge license fees.

Thank you, Doug Watson (E-mail)

- And therein lies the rub. This garage kit industry of ours began out of just such a love. People wanted to pay homage to the stars, celebrities and characters that they grew up with and loved. So, they began creating models of them. As the industry grew, Hollywood began to take notice and squelched many of the efforts that came out of the GK industry. It would be actually phenomenal if the folks in Hollywood would be willing to grant licensing on many of these characters or images for a reduced price. In Japan, at their Wonderfest show, artists are allowed to have their works of licensed characters on display and for sale as reproduced models for that one day only, without having to pay fees to the licensor. It's doubtful something like this would ever take off in the United States, but it would sure be nice. I think if that happened, we'd see a great deal more models coming to the fore.

Thanks for your questions, Doug. We strongly suggest that, rather than relying totally on our opinions, you touch base with a lawyer that specializes in copyright laws. There certainly may be things we're missing here, so it's always best to get a second or even a third opinion in matters of the law.

"Forking Out More Cash"

Fred,

Issue #55 was one of the best yet. Loved Jim James' Bat-Kits article and Cult's Sci-Fi kits piece. While not a big western fan, I thought your diorama was fantastic. Great detailing and priceless information on diorama construction.

Dave Bengel's article on the Creature was a little disturbing though. Oh, not his writing. It's just that after seeing his completed kit I realize I'm going to have to fork out more cash to get the resin add-on parts when I do my

Creature kit.

Heck I even enjoyed the piece on the Thumb movies. Some good insight there on what it takes to make even a short film.

You have most certainly got to run a color photo of the completed Three Against One model. I've read that article twice.

Lastly, I've got to briefly mention your editorial piece. Yes, I've seen those threads on the hobby bulletin boards though decided against adding my contributions to them. Let me just say that I thought your editorial hit the nail smack dab on the head. I don't think I could have said it any better than you. Way to go.

I enjoy your mag very much and look forward to each issue. Keep up the great work.

George Belknap (E-mail)

- Thanks for writing! Oh God, the pressure of having to finish Norm's incredible conversion/sculpt!! I don't think I can handle it. Seriously though, I want to get to that, but it'll be a bit before that can happen because of other irons in the fire, but I will get to it and I'm going to expand on the base as well. Thanks again for writing and for all your compliments, George.

"Peter Jackson's Model Passion"

Hello to All,

First off the bat, I have to say the mag is great, love the all colour articles, but please more photos on show coverage.

Now to the main point of my letter. Recently I bought the extended edition of the Two Towers (fantastic). However, also included in the box was another DVD about how they create the collectable statues. While watching this, there is a segment on Peter Jackson and his passion for collecting garage kits! He has quite a few (with his money who wouldn't?). My suggestion is...would it be possible for you guys to conduct an interview with him about his views on our hobby (maybe over the internet)? It might make a nice change for him to talk about something other than The Lord Of The Rings. Just an idea.

Next, about the future of our hobby, U.S. companies need to make more effort with overseas sales if the home market is slowing down. It is quite hard to get companies to export to England.

Lastly, we don't have that many U.K. model shows in the north of England, so well known companies should make the effort to attend (N&T Productions please take note!). I look forward to your views. That's all folks!!!!

B. Wilkinson U.K. (e-mail)

- Thanks for writing! It would be great to chat with Mr. Jackson. We'll see what we can accomplish. Your other comments are also noted. It's a tricky business, the hobby. You need to spend money to make it and many US companies are afraid to spend money where they aren't sure of the turnaround. Time will tell and here's hoping that the hobby grows, not declines further than it has already.



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Creating Life-Like Figures in Polymer Clay

a step-by-step guide

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Katherine Dewey

"Katherine refuses to speak down to the reader, opting instead to come alongside. She offers instruction and encouragement to the novice as well as the seasoned artist, speaking with an enthusiasm that comes only from a person who truly loves her art!"

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Well, get ready to thoroughly enjoy Katherine Dewey's latest book on the subject of sculpting!

Creating Life-Like Figures in Polymer Clay is Katherine's second book on sculpting, but the first from her own company, Elvenwork Press. Initially, this book was to have been published by a publishing company, but due to cut-backs, this was one of the books that wound up without a publisher. So, rather than be deterred by that situation, Katherine and her husband Leo decided to approach the publishing aspect on their own and now the sculpting world can breathe a collective sigh of relief because of their determination to not allow this book to sit unpublished.

The book itself is divided into ten parts or sections. Each section is replete with many quality color photos and drawings. Kudos to Chase Fountain, the photographer. It goes without saying (but we'll say it anyway), that irrespective of how well an article is written, it's the photos (especially in a book such as this) that will make or break it. Without quality photographs, the book is merely words on a page and each reader is then left up to their own imagination to provide the pictures. Few would argue the implausibility of that, so the photographer is probably the most important aspect of any book or article of this nature. Mr. Fountain has done an exemplary job here providing high quality, large photos with wonderful contrast.

Beginning with Part 1, "A Medium for Everyone," Katherine delves into the fundamentals of Polymer Clay. She briefly discusses the background of this clay as well as the variety of clays available for the sculptor. She also discusses how to judge whether or not a clay is truly "fit" for modeling and provides advice on safety fundamentals.

Katherine then moves into the areas of tools, where she discusses what she refers to as the "Essential and Nonessential Tool Kit." Interestingly enough, the author spends some time detailing how to make your own tools as opposed to purchasing them! This is really a fascinating area and Katherine goes into quite a bit of depth at this juncture.

Part Four begins the process of actual sculpting and Katherine starts with the face. Understanding the proportions of the face is essential to achieving a lifelike quality to the face. She discusses the concept of "Magic Squares," something I recall from my days in art class. It helps you determine more exact placement of the mouth, the nose, position of the ears, etc. This particular section is quite long (25 pages), and that's good because of the detail that's being brought to the fore. Katherine delves into how to create realistic-looking eyes in Polymer Clay and moves on to the realm of painting the eyes to make them look truly lifelike. I really enjoyed reading through this section because of the way Ms. Dewey is able to literally make the face come alive, step-by-step. She starts with a basic roundish shape, adds features, adds eyes, then before you know it, she's adding lids to the eyes and other facial features and...voila! she's done! Katherine also highlights the differences between Caucasian, African and Asian eyes, as well as what's needed to create an expressive or ancestral eye. Modeling a plump or thin face, or an African, American Indian or Asian face is also detailed. There really is a great deal in this one chapter alone that you'll be tempted to spend weeks just on Part Four!

Part Five begins the process of sculpting the actual torso or body. Again, Katherine takes the time to explain the process of "mapping" the torso using those magic squares, how to understand where the landmarks of the torso or back exist for both the male and female. This is really a beautiful process to watch (through the many color photos provided by Mr. Fountain). Modeling the feminine breast is also discussed and highlighted as well as positioning of the torso itself (i.e. arching the back). Other areas dealt with including modeling the "heroic" torso, the "fat" body, modeling the back and shoulders and adding the head to the torso itself. In many ways these areas are somewhat self-explanatory because of the quality and amount of photos and drawings used. Katherine's added narrative is icing on the cake!

Modeling the Legs is the next section, Part Six and again,

Katherine discusses and shows how to master basic shapes (above right) and how to create realistic faces and facial expressions.

Mastering the Basic Shapes

Part 2 - Figure Fundamentals

THE BALL

Every fundamental form begins with a smooth, seamless ball of clay. Use even pressure. Too much pressure with one hand will produce a form, similar to a toy top. If that happens, use your fingers to push it into a rounder shape, then re-roll gently.

THE SMALL BALL

Use your finger to roll smaller balls in the hollow of your hand.

THE EGG

To form an egg, hold your palms together in a "V" shape and roll a ball back and forth two or three times.

THE SMALL EGG

Shape a small egg by using your finger to roll a small ball back and forth in the hollow of your palm.

THE ROD

Shape rods of uniform size. Roll between your hands.

FACES OF AFRICAN HERITAGE

When you model a face of African heritage, set a slightly tilted facial angle by building up the chin and mouth with a flattened disc made of 1/2 Modeling Unit. Blend and then mark the position of the mouth.

BLOCKING THE UPPER LIP

Step 17—Place the medium knitting needle a little more than halfway between nose and the tip of the chin. Push up gently to the mouth mark to block in the upper lip.

BLOCKING THE LOWER LIP

Step 18—Set the medium knitting needle a little more than halfway between the upper lip and the tip of chin. Push up. Reshape the base of the jaw and chin if necessary.

SHAPING THE ORBITS AND EYE SOCKETS

Step 19—Build up the eye sockets and orbits, the bony part of the skull around the sockets. Place a small, flat disc on each side of the bridge of the nose just below the brow line. Use 1/2 a Modeling Unit for each disc on a woman's face. Use 1 Modeling Unit for each disc on a man's face. Blend by using the large knitting needle as a roller, and then finish smoothing with your finger. This added clay helps form the brows and builds up the cheekbones.

• On the Shelf...Continued from page 9 •

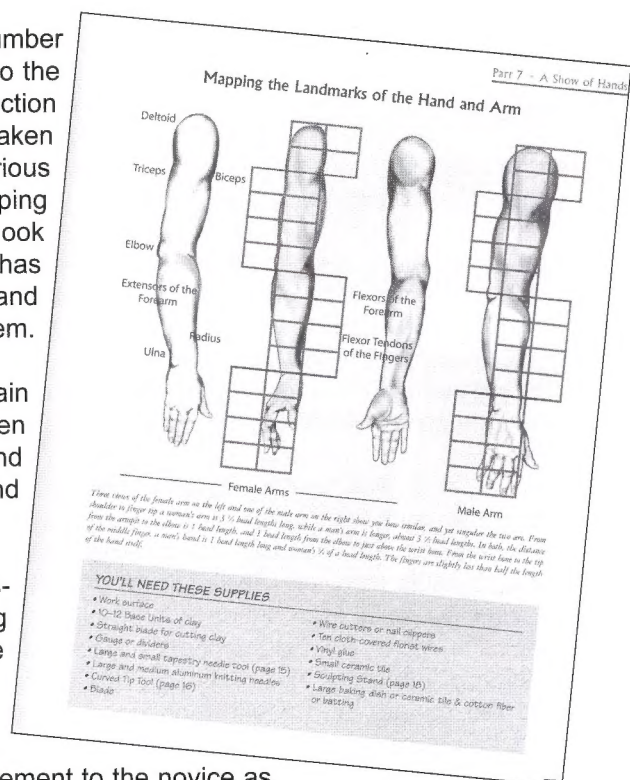
magic squares are used to understand the various parts of the leg. A number of pages are spent on all that goes into the creation of the foot, down to the toenails. What I think is extremely interesting about this particular section (and book overall), is that even though the various parts of the body are taken up in sections, Ms. Dewey never fails to explain how to attach those various parts to the body so that they look as though they belong to it! The shaping and blending that needs to take place in order for the sculpted figure to look as though it is one unit is never forgotten. Of course, the seated figure has legs that look and act completely different than the standing figure and Katherine takes time to explain those differences and how to achieve them.

Part Seven deals with the creation of the hands and arms. Starting again with the magic squares, moving rapidly to building an armature and then creating the fingers and hands is beautifully done. What an art this is and Katherine captures it so well in this book! Differences in the female and male arms/hands are also discussed and showcased.

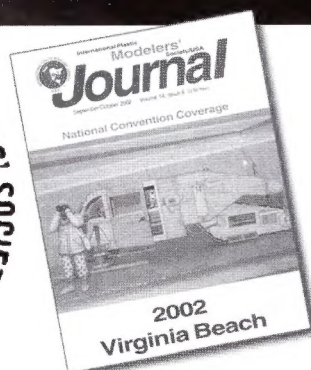
Part Eight deals with sculpting in scale; Part Nine deals with creating costuming for your sculpture and Part Ten celebrates putting the finishing touches onto your work of art, like creating fairy wings or a small base for your sculpture to stand or sit on!

Throughout the book, Katherine refuses to speak down to the reader, opting instead to come alongside. She offers instruction and encouragement to the novice as well as the seasoned artist, speaking with an enthusiasm that comes only from a person who truly loves her art!

Well, we can only guess this project was quite an undertaking, but believe me when I say that if you're at all interested in sculpting, you will want this book! Check with them at the address listed at the beginning of this article or head on over to: www.elvenwork.com



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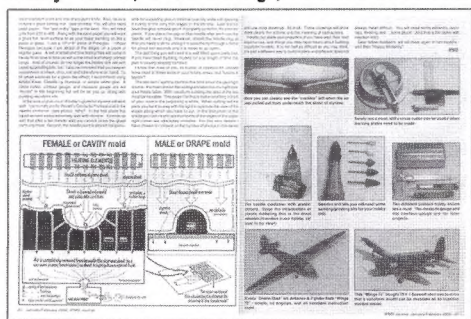


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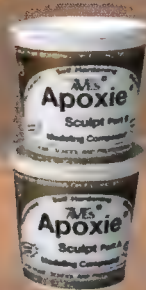
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with Fred DeRuvo



Left: My finished build-up.

Below: The first three pages (of six!) that make up the instruction pages for this kit sculpted by Alterton.

(© Dan Cope 2004, photos used w/permission)

The Iron Dictator

Thank you for purchasing the 7 in 1 multi-tool.
model kit will be sent to you.

- 1 Left Leg
1 Left Arm
1 Right Arm
Throat
Single Embroid
Horn

NOTE: Adults when working with hobby tools and materials should also use appropriate PPE such as eye protection when handling hobby tools, nail file, power tools and finishing.

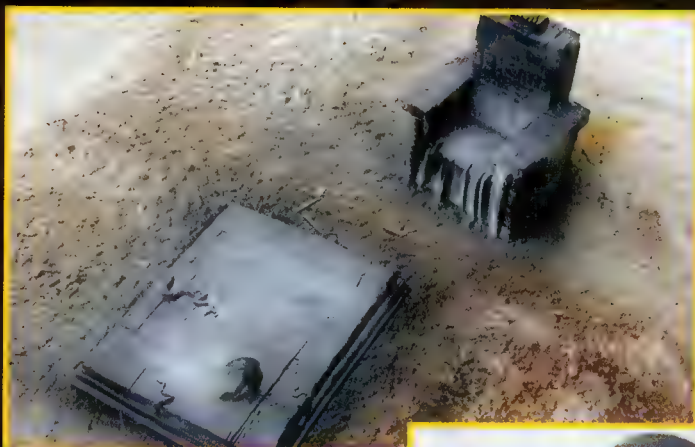
assembly and painting instructions.

- [illegible]

[illegible][illegible][illegible]

Holdings: each cut of diamond about 1 x 1.2 inches across and quick light show of flat black flat white and flat glaze (very strong) a bright sparkle effect. When some time let the dry and cure. Seal in with flat glaze (very strong) a bright sparkle effect. When some time let the dry and cure. Seal in with flat glaze (very strong) a bright sparkle effect. When some time let the dry and cure. Seal in with flat glaze (very strong) a bright sparkle effect.

[illegible][illegible]



Dan Cope did an absolutely wonderful paint job on this kit for the box art and instruction sheet (see photos previous page)! He put a good deal of time, energy and creativity into rendering this kit.

When I got mine, with the intention of doing an article for this magazine, I wasn't quite sure how I wanted to approach it. I had read through Dan's copious instruction booklet and thought about attempting to follow his instructions verbatim to see if I could come up with the same high quality paint job that he obtained.



The base is primed, stained and Testors Gun Metal sprayed over the cape. Below: Left: Our Dictator has been primed and Gun Metal sprayed over him as well.

without one. So, should you opt to purchase this beautifully sculpted, wonderfully cast kit from Bizarre Creations, that Jayco Hobbies imports and distributes here in the United States, then you'll have Dan's option as shown in the instruction sheet he created and this version. Maybe you'll opt to go for something else entirely of your own making instead! More power to you because that's what makes this hobby great - the individual's own creativity.

After some careful consideration, I decided to do something different. My version is for those folks who don't really have an airbrush available to them. I chose to use paint from spray cans and brush paint. Though there are a few steps within this article where I do use my Iwata Micron airbrush (as seen below), the entire paint job can be done

I started out by priming the pieces of the kit with auto body primer. Really, the best thing you can use (in my opinion), is a lacquer-based primer, not unlike what you can purchase at a good car parts store. This type of paint is well suited for working with resin kits and dries very quickly. After priming, I sprayed the base with Blackwash, which

Below: Tamiya Flat Green color is airbrushed on. Below Right: A mixture of Tamiya Green and Yellow are added for highlights to the cape/hood areas.



I've used on many occasions with other kits. The Blackwash seeps into crevices and acts like a wash. You can rub off the excess, but of course, you'll need to seal the primed coat prior to applying Blackwash because it will remove the primer if you don't. In lieu of using Blackwash (which is unfortunately out of production), you can also use an antiquing stain. I chose to use this as well as the Blackwash because it seems to be more precise. Antiquing stains are hard to come by these days, so if you'd like to make your own, please check out our on-line article by Bill Craft where he explains



Above: The two-step process of painting the shield. First, Testors Gun Metal was sprayed over the shield and then when dry, SnJ Metallic Powder was dusted over the shield. Below Middle: The shield with brass paint applied.

how to create your own stain. Head on over to: <http://www.modelersresource.com> and click on "Articles." You'll see the title and thumbnail, then simply click on it. Bill has outlined the article in an easy-to-read fashion so that you shouldn't have any difficulty. Your only problem might be locating the two products required to create the stain, but if you'll check in with your local quality paint store, they should have what you need. Feel free to print off the article and take it with you for reference.

Okay, moving along, I chose Testors Gun Metal (out of the spray can), for the base color and you'll note in the two photos on the top of the previous page, I sprayed only the cape that was sculpted into the seat of the chair (by masking off the areas beyond it with Parafilm), and I chose to paint all of our Iron Dictator as well. Over this, I lightly sprayed Testors Stainless Steel (also from the can), which added immediate highlights and softened/lightened the Gun Metal. My next step was to decide on a green color for the robes/cape. I didn't want to take a chance and simply start spraying, not really knowing what the color would look like over the Stainless Steel and Gun Metal, so I took some extra pieces of resin from another model, sprayed them with Gun Metal and Stainless Steel combinations, then began applying various greens until I found one that I felt worked well. I ultimately decided on Tamiya Flat Green for the base color, following that up with a mixture of Tamiya Flat Green and Flat Yellow for the highlights. Then, using my airbrush, I began lightly spraying that paint onto the robe, hood and cape of our figure. Now, if you don't have an airbrush, then of course, you'll need to use a brush here instead. Use a high quali-



ty round brush to avoid brush strokes. Spend some money on your brushes because they will make or break your paint job. You'll also want to keep some clean water handy because Tamiya paints have a bit of a tendency to dry quickly, so if you keep your brush damp, then the paint will go on a bit more smoothly.

Having completed these steps, I was ready to move onto other areas, but as you can see in the photo immediately to the left, good ol' Ironsides is coming together nicely.

After I finished the larger sections of the model, the detailing was all that remained. I lightly drybrushed the base and then stippled sparse amounts of black over other areas as well. This combination provid-

ed what I feel is a realistic look to the rocky base and throne. The interesting thing of course is that if you find you've drybrushed too much (and that can be easy to do!), you can then simply stipple a darker color over it to "remove" some of the drybrushing. By the same token, if you wind up stippling too much, you can drybrush over that using a lighter color.

During the detailing process, you will end up painting the following items: the crawling branches, the shield, the rugs, the rope and connectors on our dictator's robes, the goblet with the drink, the belt around the robe, the eyes and the head on the base rug. Probably the most difficult thing to detail was the eyes. In some ways it would have been nice if the front of the face had been removable. I'm not talking about having an actual sculpted face, but the eyes. Then once the eyes were done, the face mask could

Below Middle: We can see things coming together for our friend. Below Bottom: The base as it appears finished without the figure.

then have been affixed. I don't know about you, but for me, the eyes are tough to accomplish and reaching down into the eye socket area past the mask made it difficult. I'm sure some of you would have absolutely no problem with this, so maybe it's just me.

The rugs along the floor and arms of the throne were easy enough to do, but what was tough was deciding on the color. I actually liked Dan's color scheme, but wanted to incorporate greens, so I did. As you can see in the finished photo on the first page, I opted to go with a darker green for the overall color, with a softer, more pastel type of green for the trim. I then lightly drybrushed/stippled two other shades of green over the rugs.

The belt was painted black and the buckle, those connector "thingies" on the front top of his robe and the goblet were all painted Tamiya Gold Leaf. You'll need two to three coats of this particular color should you opt to use it. I chose a deep burgundy paint for the inside of the cup. You'll want to add some clear gloss to it after it dries.

I decided to remove the head that's lying on the floor to be used as a footstool for our unfriendly dictator. It would be reattached later, but I felt that cutting it from the base would allow me more room in painting it. Plus, I wouldn't have to mask off any part of the base near the area.

After masking the front of the face, I used a nice bold red paint directly from the can to paint the red hooded area. I then handbrushed the facial area and went back and touched up the red area to be sure everything looked nice and neat. I also applied the Brown Detailer to the front of the face. This seeped into the eye sockets, the mouth and the small cracks. I wiped off the excess and sat back to enjoy how it looked. Once dry, I glued the head back on and moved on to the next step. By the way, to remove the head, I used the Wonder Saw™ that I've high-



lighted previously. This is a marvelous tool! Don't let its size fool you. It cut through this in no time at all. Because of the flexibility of the blade, the areas around the head were not marred.

After all the detailing was accomplished, all that remained was pinning and gluing the separate pieces together. One of the things that's really nice about this kit is the way in which the individual pieces go together. The left leg fits snugly into place and all you need to do is drill a hole for the pin in each part, scrape off any paint and glue. Same thing applies to the arms. You'll especially want to do this for the item that sits atop the back of the throne. It represents an eagle with the letter "D" inscribed in it. The legs are thin, so be sure to pin, then glue to make them secure.

Let me talk briefly about gluing here. CA glue works very well when used properly. It is designed to hold quite a bit of weight, but if you don't use it properly, you'll end up with a weak join or a join that won't hold together at all.

When you glue, use ONE drop of CA glue per square inch. Hold the two parts very firmly together for at least 15 to 20 seconds. Do not move the parts while they are adhering. If you use more than one drop of glue per square inch, it will take longer for the glue to dry and you will undoubtedly wind up with a weaker join.

Well, here is another kit for your building pleasure. It's different; something you don't see every day

and it's nice that models of this nature are being produced.

I hope this article has been helpful and I hope it's wet your appetite. If you're interested in this kit, then contact Jayco Hobbies at: Vancott Finance Station, PO Box 670897, Bronx, NY 10467-0897 or on the 'Net at: <http://geocities.com/jaycotoyz/>

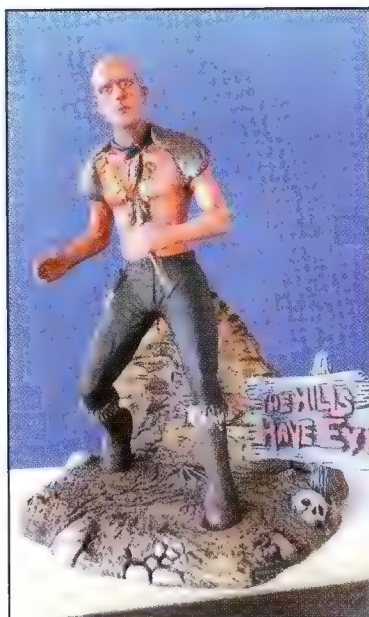


So, what I really wanted to say here in a big, booming announcer type voice was---Welcome to the newest installment of It's All Plastic To Me, featuring fantastic resin kits from across the country and around the world! But then I looked at my contents and found that I only had two kits from our friends at Dr. One's lab in England (that's not quite around the world), two kits from Diceman Creations in New Jersey and three beautiful busts from the exotic shores of Oregon (well, at least they're across the country from each other). And as for the booming announcer voice, well, you're reading this and the only voice is going to be in your head (not like the voices in my head that tell me naughty things to do, no not those). Anyway, welcome to the newest installment of It's All Plastic To Me, I've got some really great kits from places that are pretty far from my house. I think you're going to like them.

Charles Bronson

Diceman Creations is a company that is constantly coming up with quality resin kits of subjects other companies rarely even think of. However, once Diceman releases a kit of a certain subject, you can be certain that other kit makers will soon be following in his footsteps with their own versions. The Mechanic is one of those kinds of kits, unique. As hard as I try, I can't recall ever seeing a garage kit version of Charles Bronson in any of his roles. With Mr. Bronson's passing last year, this kit goes from being just another kit of an action star to becoming a tribute to the man and his career. Bronson made his reputation as a Hollywood tough guy with roles in The House of Wax, The Magnificent Seven, The Great Escape, The Dirty Dozen, The Valachi Papers, The Mechanic and many others. But he truly gained star status and notoriety with his role as Paul Kersey in the Death Wish films. Bronson appeared in more than ninety films and has become permanently affixed in the minds of moviegoers as a tougher than nails guy that you really don't want to mess with. This kit, based on his hit man character from The Mechanic is a fitting tribute to that tough guy.

The kit itself is very well done. The figure comes in two parts, most of Mr. Bronson and his left arm with the shotgun. The fit of the arm is well engineered and corresponds with the jacket seam and eliminates any need for putty work. At 1/10 scale, Mr. Bronson stands about seven inches tall and the three part sidewalk and brickwork base sets him off perfectly. Ed White once again shows his knack for cap-



turing an excellent likeness and incorporating incredible detail even in his smaller scale sculpts. From the zippers on his black leather jacket to the wrinkles on his neck to the steely glint in his eye, this piece really captures the Charles Bronson who blasted his way into the hearts and memories of movie fans worldwide.

The Hills Have Eyes

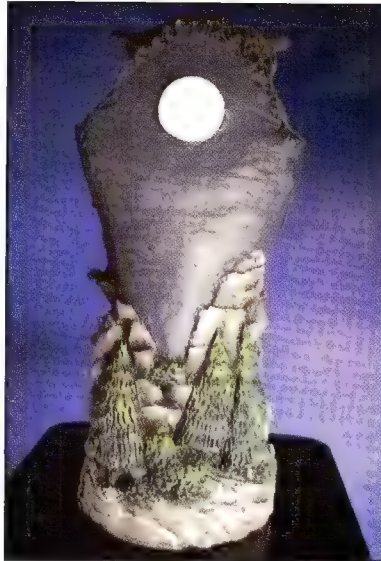
The second offering from Diceman depicts Michael Berryman in what is probably his most famous role as the leader of the cannibalistic desert dwelling family in Wes Craven's second film, The Hills Have Eyes. It was only his third appearance in a film of any kind, but Mr. Berryman's role as Pluto cemented his place in the minds of horror film fans as a menacing figure that would haunt them for years to come. Michael Berryman was born with a condition that prevents the growth of hair, sweat glands and fingernails and it is this rare and incurable condition that is responsible for his unusual appearance. Like Rondo Hatton who appeared in a number of films in the forties as the mysterious killer, The Creeper and suffered from a crippling form of gigantism, Mr. Berryman has been sought after to play evil and ominous characters because of his natural features. However, Mr. Berryman has used the fame his looks have brought him to work for charities in the Los Angeles area that provide assistance to people with facial deformities. It turns out that Mr. Berryman is not such a menacing character after all.

This kit, sculpted by Ed White, is another 1/10 scale gem from Diceman. It comes in three parts, two arms and all the rest of Mr. Berryman. The arms are cleverly created to easily slip into sockets at the shoulders of the fur wrap he wears, once again eliminating the need for putty. The likeness is exceptional and the details are crisp and plentiful. The detailed desert landscape base comes in two parts and includes an excellent two-part signpost that sports the movie's title. There are very few kits of this subject and I haven't seen any that can match the detail and likeness of this one.

If either of these kits strikes your fancy, you can contact **Diceman Creations at P.O. Box 1521, Rutherford, NJ 07070** or visit their web site at

Werewolf

And now from the far off, exotic climes of England come two kits from the dark, dank recesses of Dr. One's Lab. The Lab is an offshoot of the Film and TV Model Club in England, which also produces the Magazine *DRONE* (I'll wait here a moment while you note the similarities) which, in turn, is presided over by our own Across the Pond columnist, Andrew Hall. Good Ol' Dr. One is producing some very interesting kits these days and they're well worth looking into. The first offering from the Doc's bubbling cauldron of very yellow resin is a very handsome Werewolf bust. Now upon close inspection, this excellent sculpture by Jason Brooks could be mistaken for a nature study of an actual wolf, but I have it on good authority that this is indeed a Werewolf. When you turn the bust around to inspect the back, where most other busts of this type would be flat and blank, there's a depiction of a full moon rising over a forested mountain top, so to me, the combination of a full moon and a snarling wolf beast indicate only one thing, Werewolf! Details on this kit are abundant from the delicate fur texture to the flashing sharpness of his fangs. There's a lot of stuff here to make a painter sit for a good while contemplating how to approach this project. I started off by studying photos of real wolves and decided that instead of an overall brown or gray treatment, I'd go with the patterned look of a Timber wolf. The whole thing was primed in flat black which also acted as the base coat, giving depth to the furry texture. Then there was a flurry of drybrushing that really brought out the fine detail. The gray areas were done in progressively lighter shades of gray and the brown areas followed in the same manner. Teeth and eyes were completed in short order and bango, this critter looked like he was ready to go for my throat. I recommend this beautiful piece to anyone who, like me, is a lycanthrope aficionado.



convict shipwrecked on an alien world with an assortment of whiny survivors, hordes of these creatures do their best to rend, shred, devour and otherwise decimate the cast of the movie until only two remain. It is a nightmare vision of claws and wings and fangs, with protruding heat sensors on stalks on either side of its head. Every disturbing detail is captured in this excellent sculpt by Andrew Wright. The kit comes in seven parts plus a base, cast in Doc One's signature bright yellow resin. Casting was, on the whole, pretty good, with a few seam lines to clean up and a bubble or two to fill along the way. Parts fit is good, with some putty work necessary at the attachment points of the wings, legs and tail, but nothing serious that a bit of epoxy putty like Aves Apoxie Sculpt won't take care of quickly. The use of epoxy putty is important because it not only allows you to blend the part together better, you are also able to sculpt in lost detail and make your joints nearly invisible. This is another kit that got a primer/base coat of flat black, which was followed by extensive drybrushing. A range of four to five different grays was used and a final drybrushing of a transparent blue-gray added just a touch of color. I wanted the evil grin on this creature to stand out a bit, so the teeth got a much lighter treatment than the rest of the body. His heat sensor "eyes" were colored red so they would stand out in their deep sockets. The base depicts the rocky terrain of the alien world with the remains of the creature's latest meal littering the ground. If you are a fan of the film *Pitch Black*, I understand that the Lab also has a Vin Diesel companion kit to go along with this one. However, this Jabberwockian critter all by himself will make a fine addition to your shelf of monsters.

You can contact Dr. One's Lab at 9 Grecian St., Maidstone, Kent, ME14 2TT England. Or visit the FTVMC web site at <http://www.dronemagftvmc.com/> to check out the whole line of kits Dr. One has to

Pitch Black Creature

This is one of the newest monsters on the scene and I'm surprised there haven't been more kits produced of this uniquely creepy creature. From the film *Pitch Black*, which starred Vin Diesel as a silver eyed



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PIRATE PRINCESS OF QUITE A LOT!



"Aye maties! This lovely lass be a sight for sore eyes."

The first time we saw the Pirate Princess, we knew she had to join our collection. David Whitford sculpted the Princess and she was produced by Brad Liford at Scream 'n Eagle. She is 1/8 scale, about 8" tall and comes with a 10 1/2" x 8 1/2" base. There are 18 pieces to this kit (Fig.1).

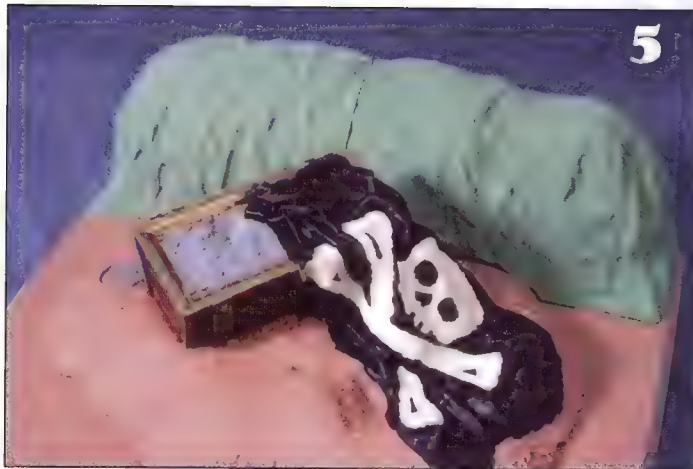
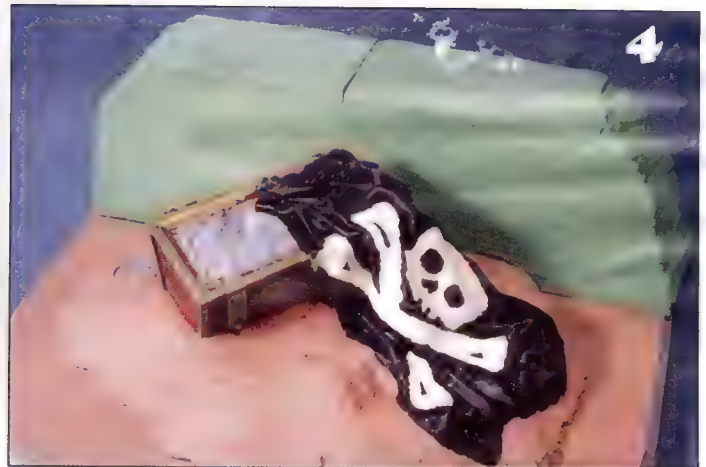
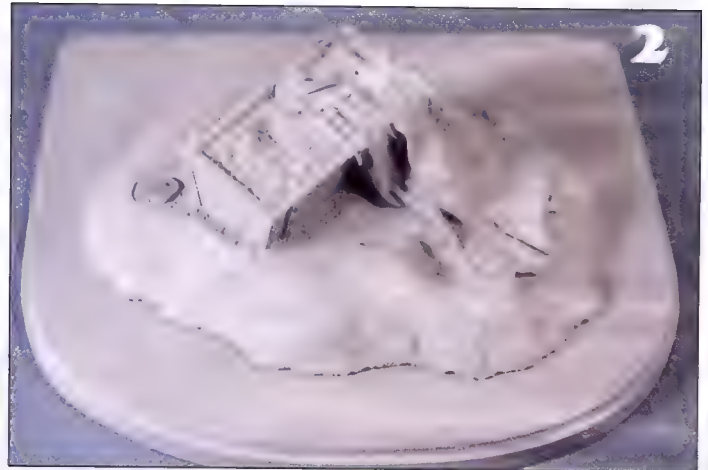
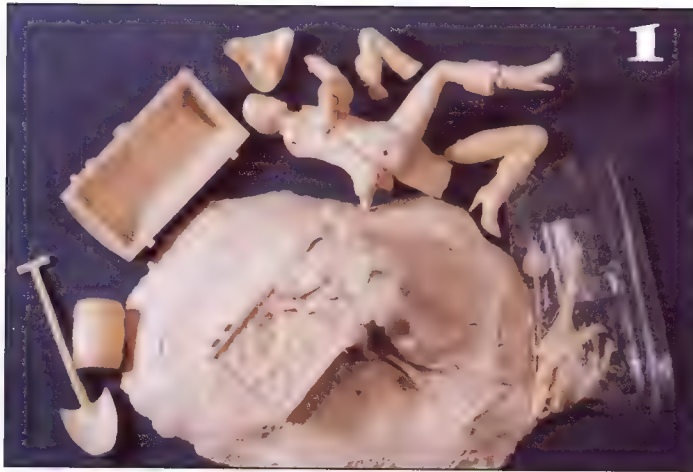
This is an excellent casting with very few mold seams to clean. The only real putty work required was at the Princess' left thigh where the leg attaches. Once

all the parts were cleaned and primed, it's on to the fun part!

Mike began the scene by attaching the kit base to a wood plaque that he cut and routed to the desired shape (Fig. 2). The base and ground work were base coated with a Medium Tan and the treasure chest and pirate flag were painted with base coats of brown, brass and black (Fig. 3).

To expand on the base, Mike created a backdrop from floral foam (Fig. 4). He shaped it using various sculpting tools. As with many projects, the first try just didn't look exactly as envisioned (Fig. 5). Mike felt the first backdrop was too static and uninteresting, so he got more floral foam and carved this one with more symmetry and flowing lines. Floral foam is a very economical alternative to Balsa foam and carves very easily. You can get packs of multiple blocks at Michael's, Hobby Lobby and WalMart for less than \$2.00 per pack.





Now that Mike was satisfied with the backdrop, he brushed on two coats of thinned Gesso and several coats of thinned Matte Medium (Fig. 6). This seals the foam and gives it a little strength. Once this was dry, Mike mixed up Celluclay and used it to shape the remaining groundwork (Fig. 7). It is best to allow the Celluclay to dry overnight.

To glue the sand onto the base, Matte Medium was brushed onto the base. While wet, a dark shade of "Sandtastic" colored sand was sprinkled onto the base. A lighter shade of sand was sprinkled on next to give a more natural look. The sand was also applied to the carved backdrop. Working in small areas at a time makes this technique work very well. "Sandtastic" sand can be found at craft stores and comes in large convenient plastic shak-

ers. To give the background a good "earthy" look, Mike sprayed Woodland Scenic's landscape cement over the top portion of the backdrop and then sprinkled their "Earth" and "Green Blended Turf" onto the cement, letting some of the material flow down the side but still allowing the sand to show through (Fig. 8).

Now I get to play. I took a variety of silk foliage and natural dried foliage that would give the piece a beach jungle look. When adding foliage to a diorama, be sure to stay in scale. I used a hobby knife to poke holes in the floral foam to be able to anchor the plants into the foam. A dab of white glue on the stems kept the foliage anchored into the holes (Fig. 9).

To finish off the base, we dug into our own treasure

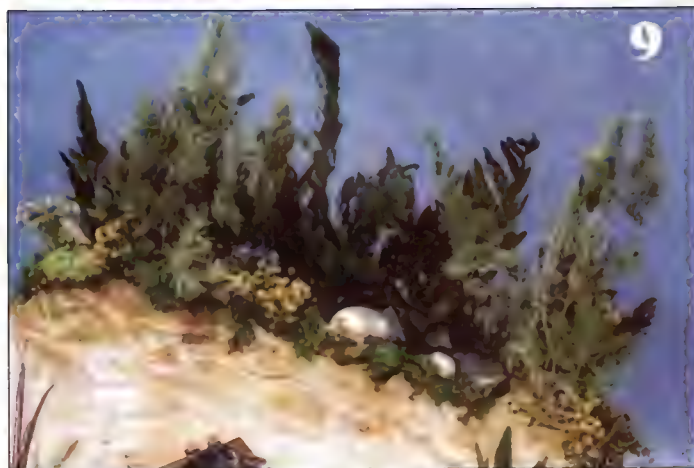
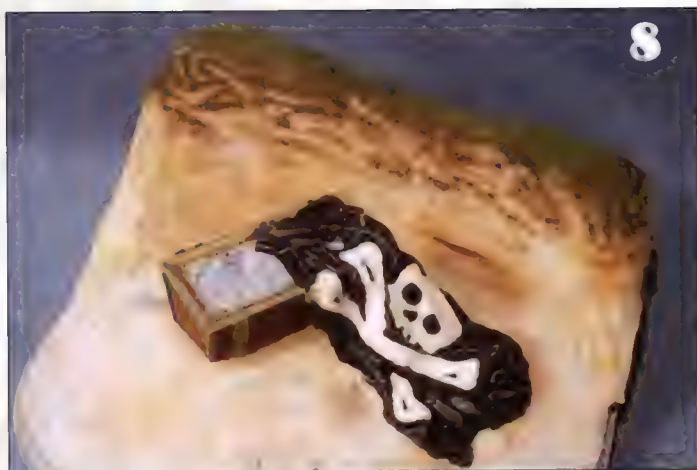
• Pirate Princess...Continued from page 19 •

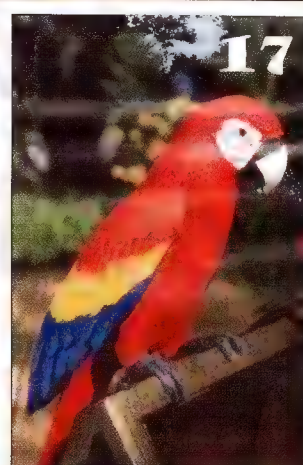
chest and found a 1/8-scale skull, which Mike painted and added to the base (Fig. 10). The outer edge of the wooden base was painted a golden brown and sealed with gloss sealer (Fig. 11).

To detail the treasure chest, a patina was painted onto the chest's metal work and a few dark brown washes were applied to the woodwork to give a worn, aged appearance. The doubloons in the chest received a basecoat of black (Fig. 12). When the paint was dry, they got honest-to-goodness gold leafing (Fig. 13). A wash of Polytranspar's Transparent Transpar Brown and Black Umber was brushed over the gold leafing to give the doubloons an aged, worn look. Once all was dry, a satin sealer was applied and the treasure chest lid was attached (Fig. 14).

The Gold Leaf can also be found at your local craft store (Fig. 15).

On to the star of the show - the Princess! As mentioned earlier, cleanup of the Princess was minimal. Magic Sculpt made quick work of putting the left leg to the thigh. Painting the figure was pretty much straightforward. We decided to paint the coat a deep shade of red to add a nice contrast to the green foliage in the background. The Princess comes with the breasts exposed, so to stay within the PG rating requirement, a blouse was constructed using a tightly woven gauze material. Mike cut the material to shape and then stiffened it with thinned down Matte Medium. Fabrication of the blouse was done before the figure was painted. After painting, the blouse was attached





using Matte Medium. The right leg and the arms fit perfectly with no gaps at the attachment points, so putty was not needed (Fig.16).

No self-respecting pirate would be seen without a bird of some kind. So luckily, one of the many accessories that come with the kit is a Macaw. Mike decided that our Princess should have a scarlet Macaw, again to add contrast against the foliage (Fig.17). Other accessories included a shovel, sword, two flintlock pistols and a barrel for the chest lid to rest on. The figure and all the accessories were put together and attached to the base after being painted (Fig. 18). Now doesn't she make a much better looking pirate than Blackbeard ever hoped to be?

To get your own Pirate Princess contact Brad Liford at **Scream'n Eagle, P.O. Box 5127, Hemet, CA 92544, 909-318-2827**. His e-mail address is: scrmnegle2000@cs.com. David Whitford can be contacted at davidwhitford@earthlink.net. Any questions or comments for the Glue Queen or Her King, contact us at pakrats@earthlink.net. Until next time, Happy Modeling!



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Made for Each Other!



by
Phil Sera



- A "No Airbrush Zone" Article -



My oh my, if you haven't seen the beautiful series of busts from Jayco Hobbies, you are missing out! Incredibly sculpted by Mark VanTine and flawlessly cast in oh-so-solid resin, these 1/4 scale gems are truly a sight to behold. I've heard them referred to as "a painters dream," and I agree! Dream, I tells ya!

OK, first up, the blushing Bride (*pic 01*). Now, call me crazy, but I like to do things different from the norm. Shake things up a bit. Buck the system. If everyone else is painting it blue, I'll do it in red. I guess this kind of thinking keeps me on my toes. As for this kit, I've seen so many gorgeous paint jobs on it, I had to take the road less traveled and make her a little more ghastly - give her a creepy undead look. After cleaning up the parting line (which was, thankfully, non-existent in the hair), I gave her a couple coats of white primer, then it was on to the brushes!

I wanted the skin to have a transparent paper-thin look to it, so I first applied a grayish-blue color (Delta Ceramcoat Tide Pool Blue - actually, all the paints used for this article were Delta Ceramcoat, unless otherwise specified) to the entire face and neck with a moistened sea sponge, right on top of the primer. Then, I quickly rinsed out the sponge and dabbed at the paint again. This helped to feather out the edges of the splotches and make them appear more subtle. Next, using the same blue-gray color, I added in some veins with my daintiest of brushes. I more or less used the already applied splotches as my guide and kept the veins somewhat random (*pic 02*). I then repeated this same



splotchin' and veinin' procedure with a reddish-pink color, Gypsy Rose (*pic 03*).

Next, I mixed up a small batch of a pale deadish flesh color (Fleshtone) mixed with a drop of Tide Pool Blue and a drop of White. This was applied to the entire skin area very thinly, using a flat bristled brush and then dabbed at with a makeup sponge. The dabbing with the sponge will actually draw up some of the paint into it, removing it from the piece. This is a good thing, since I wanted to ensure that the splotching done earlier was still visible through the flesh color (*pic 04*). This process was repeated several times until I was satisfied with the level of transparency in the skin color (*pic 05*). Then, I added a little bit of the straight-out-of-the-bottle

Fleshtone color into the shadowed areas - under the cheekbones, the eye sockets, temples, and neck.

Now, time to break out the pastels, another weapon in the air-brushless arsenal. I tried pastel chalks only recently, and am now wondering what took me so long to do so! They work great for subtle shading and coloring - almost like a wash, but with much greater control and no unsightly hard dried edges. I picked up a small set of 24 different color sticks of chalk made by Alphacolor. To apply them, you first rub the sticks on a piece of sandpaper to create a little pile of pastel powder. Then, use a small, clean, dry brush with short stiff bristles to pick up some of the powder and carefully brush it into the areas you want shaded. That's it! The results are amazing and incredibly easy to achieve. It's a good idea though, to seal the kit in between colors to protect the work



you've completed. As for what colors went where, I didn't have a set plan in my head; I just went at it and applied them where they looked good: a fleshy orangeish color was used to shade the cheekbones, neck, nasolabial arch (look it up), chin dimple and all around the hairline. A reddish pink was applied around the eyes and along the scar that runs the length of her jaw. The scar was further "bruised" with a bit of purple pastels as well. I also started to basecoat the hair with Burnt Umber to give me a better idea of how all the skin tones looked in contrast to the darkness of the hair (*pic 06*). After sealing the kit, I decided the color around the eyes was a bit too harsh, so I dulled it down a tad with a mixture of several pastel colors that matched the original skin color pretty well.

Ah, the eyes. Windows to the soul. I first painted the eyeballs a pale blue-gray color, since an off-white or ivory color would have blended into the surrounding skin tones too much, and eyeballs are actually that color anyway (look in the mirror - it's true!) (*pic 07*). I then gave the eyes a wash of red (Bright Red), concentrating it into the corners to give the eyes a bloodshot look. At this point I sealed the kit with Testors DullCote™. Since my next step will be to block in the iris with Black paint, if I were to goof up while doing this (and I did), the sealing of the kit will make it easier to fix the mistakes. I painted each iris with Black, and checked to

make sure they were both centered and were the same size. After several tries, I got 'em right. Then, I sealed the kit again. Next, I painted in the pale green iris color (Sea Grass) on top of the Black, being careful to leave a small black ring around the edges of the iris. I then mixed the Sea Grass with some Calypso Orange (a neat yellowy-orange color) and added in the highlights of the iris by painting small lines from the center of the iris out to the edges. Once that was dry, a small black dot was painted into the center. Creepy... (*pic 08*).

Next, I finished up the hair. After basecoating it with Burnt Umber, I mixed up a dark wash of Burnt Umber and Black and applied it to the entire mass of hair, one small area at a time, then wiped off the excess with a small sponge. This created some nice shadows and highlights in the hair and in my opinion, is much more natural looking than starting with a black basecoat and dry-brushing browns on top. I did, though, do a bit of drybrushing with some lighter shades of brown (specifically, Spice Brown and Brown Iron Oxide). Her eyelashes and eyebrows were done in the same fashion (*pic 09*). The cool racing stripes in her hair were first painted an off-white color (Putty), then lightly drybrushed with White. I mixed up a light brown color, combining the Putty color with some of the Spice Brown used previously and this was brushed onto the stripes, then wiped off, leaving the color in the

• **Made for Each Other...Continued from page 23** •

recesses. I also did the eyebrows at this time.

The gown, arm wrappings and the hand were all basecoated with the off-white Putty color. The wrappings and hands were given a thin coat of Golden Brown which was then wiped off, more or less staining the bandages an aged yellowy color. The bandages were then further shaded with Spice Brown. I was going to leave the gown painted in the Putty color, but like the eyes, it seemed to blend into the skin color too much, so I lightened it with a thin coat of White applied all over, followed by some drybrushing with White to further highlight the folds and wrinkles. I instead used the Putty color to do the shading on the gown.

The base was painted Black, and the "Bride" lettering was done in the same manner as the bandages. The eyes were given several coats of clear gloss and the lips were lightly drybrushed with gloss as well. I painted a little Red Iron Oxide into the scar around her jaw line as well. The hand was pinned and glued onto the body with five-minute epoxy, and viola! An undead mate, all ready for the altar! (*pic 10*)

The Groom was cleaned up, puttied and given a shot of white primer. I repeated the same splotching/veining technique on him as well (*pic 11*). Next, I wanted to try something a little different with his skin, so I randomly applied some thinned flesh colors (AC Flesh and Putty) with a moist sea sponge, as opposed to using a

brush. This gave me a little more of the subtle mottling I was hoping to achieve, while still being thin enough to see the veining done earlier (*pic 12*).

At this point I was faced with the age-old question when painting Frankenstein, to Green or not to Green? Hmm... what to do? Flesh or green, green or flesh? I decided to keep to the middle of the road, and give him a somewhat "normal" dead flesh color with just a hint of green. I mixed myself up a batch of a pale, dead, gray-green flesh color by mixing AC Flesh with a drop of Sea Green and a drop of FolkArt Dapple Gray. This looked like it was missing a little something, so I added a touch of yellow (Straw) to the mix. Perfect! This color was also applied with a moist sea sponge, allowing a bit of the previous flesh color to show through. The hand received the same painting treatment as the head (*pic 13*).

Time for the pastels again, but this time I will try to better describe what I did. I first used a green pastel chalk in all the shadows and around the hairline. Things were looking a tad too green, so I went over the greenery with a chocolate brown pastel to tone it down (*pic 14*). The scars and the areas around the head staples, as well as the knuckles and scar on the hand, were dusted with a reddish-brown color, and then further bruised with a touch of pink and purple. The sunken eye sockets were colored





with a dark brown pastel and given a light once-over with the previously used reddish-brown (*pic 15*). I also took this time to do the eyes, which were basecoated with the same light blue-gray as the Bride, washed with a little bit of red, then sealed. A circle of Black was painted onto each eye to represent the irises and a slightly smaller circle of Spice Brown was painted on top of the black circle, leaving a black edge exposed. I again used a small brush to add the striations of the iris, this time using Black, Golden Brown and a little Copper for that extra twinkle. A black dot was plopped into the center of each iris. The hair was based in Black and dry-brushed with Burnt Umber. The fingernails were painted Black and given a light wash of Burnt Umber (*pic 16*).

The staples holding his melon closed were basecoated in Black, then painted over with Silver. Painting a black undercoat first actually helps to make the metallic paints pop, in my opinion (*pic 17*). His shirt was painted with a mixture of Timberline Green and Black. The snazzy sport coat was basecoated with dark gray Charcoal and then washed with Black and drybrushed with lighter shades of Charcoal as well as Burnt Umber. The torn, exposed lining was painted a medium gray, then washed with a bit of Black.

One of the neck bolt pieces that came with the kit had an air bubble on the tip, so rather than try to resculpt it, I created some new neck bolts out of some parts from my junk box and painted

them in a metallic color. Final touches included a few coats of gloss on the eyes and teeth, and some water-based wood stain (tinted with a touch of black acrylic paint) was applied to the metallic portions of his head for that oily sheen. The hand was strategically attached to the torso via a screw inserted into the tip of his thumb (*pics 18 & 19*).

The stone portion of the base was painted in FolkArt Dapple Gray and washed with various browns, greens and black. The jagged hunks of wood were based in Mudstone and then washed with different browns. A final step was to apply more of the black-tinted, water-based wood stain to the stones for that "wet rock" look. The kit comes with a length of chain and a piece of rope, which were also added (*pics 20*).

I had an absolute blast painting these kits and I cannot recommend them enough. Hats off to Jayco Hobbies and sculptor Mark VanTine for these beauties! I hope we continue to see more kits of this quality from those boys!



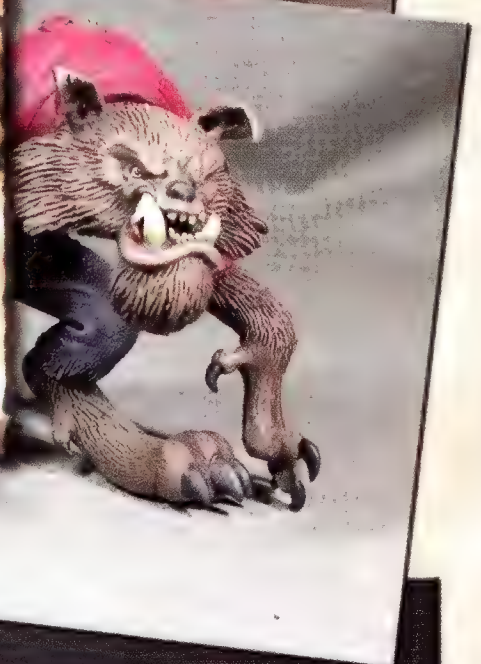
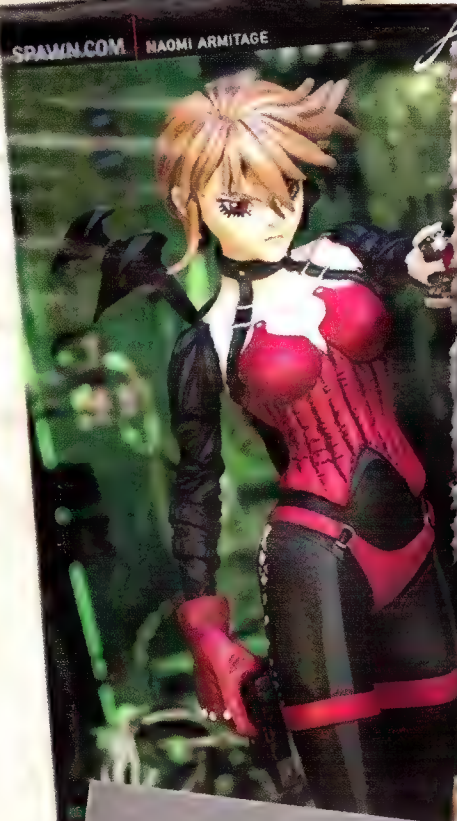


The Sculpting Prowess of

artdog

DESIGN

Andy Bergholtz



Modeler's Res

Right: A Frankenstein diorama sculpted by Andy and below center, a 12-inch (with base) statue of G.I. Joe "Cobra Commander," created for Palisades Toys.

with Norm "Kitman" Piatt

Hey everybody, Kitman is back! With another killer sculptor interview this time round it's with Andy Bergholtz. Modeler's Resource is privileged to present Andy's FIRST magazine interview! Let your eyes feast on his fantastic sculptures for a while...then read on.

MR: Andy can you share with the readers of MR a little about your background where you grew up, how you got started in sculpting?

Andy: Let's see, I went to Kansas City Art Institute for "college" but quit after one year to pursue a career in special FX. I had worked a couple of summers out in Hollywood for a studio called Magical Media Industries (MMI) which is the shop run by John Carl Buechler. While I was there I worked on a few really bad films, including "Freeway" and "Carnosaur 3," as well as a couple TV shows. However, right after I quit school I came home to St. Louis and took what I thought would be a temporary job as a "prototype technician" for Trendmasters (a local toy company). After about 3 months I moved over to their "design" department and worked as a designer/illustrator for the next 4 years. I started playing with sculpture while I was at Trendmasters and my friends there started telling me I should be sculpting toys instead of drawing them. So, I got up the guts to send a poor excuse for a portfolio to McFarlane Toys hoping for a freelance gig. And that's where my sculpting career really began! After my first couple freelance jobs with McFarlane I started sending out portfolios to other companies, and work started pouring in from there. I finally got the balls to quit Trendmasters in October of 2001 and started my own full-time sculpting biz under "Artdog Design." I've been working ever since for various toy & collectible companies, as well as a few model kit producers. I really owe a lot to Rudy Garcia. He is another very accomplished sculptor who I actually replaced at Trendmasters (he had just left the design department. to work for McFarlane Toys) and taught me a LOT about the business and sculpting in general. Anyway, now I have an AMAZING wife Andrea and 2-month-old daughter Lucy and continue to work as a freelance sculptor in St. Louis, MO.

MR: Can you give us a little story while you were working for the FX Company MMI.

Andy: Working at MMI was a LOT of fun. It was very strange working in Hollywood, hearing stories about Rick Baker and Stan Winston and Rob Bottin, guys that had been my idols since I was a kid. During work on the movie "Freeway" I worked in Kiefer Sutherland's makeup trailer. For the film, we got to mangle Kiefer's

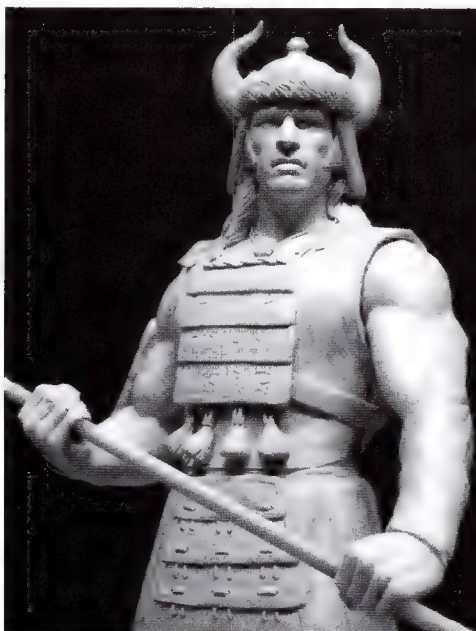


face up in all kinds of ways, it was fun. We spent one whole morning in the makeup trailer talking about his (Kiefer's) experience working on "The Lost Boys" with Greg Cannom. That was a very cool time!). While I was out in L.A I had the chance to interview with John Rosengrant, the art director for Stan Winston Studio. He was an EXTREMELY nice guy, giving me all kinds of advice and encouragement. He showed me around the shop (I remember they were sculpting the full-size Kathoga from "Relic", among other things) and I felt like a kid in Disneyland!

MR: Give us a couple of high points from Trendmasters. Was it just design work, or did you get to do any sculpting there?

Andy: Actually, I didn't do any sculpting at Trendmasters; it was strictly illustration. All of their sculpting was done in their Hong Kong factory. Working at Trendmasters was a one-in-a-million opportunity. It was a very creative environment where I got to draw and play with toys for a living!! I felt like I was Tom Hanks in the movie "Big." The best thing about working there was the learning experience, making all kinds of contacts in the industry and learning how it works. That was an invaluable experience for me.

Below: Conan The Barbarian model kit for Needful Things



MR: McFarlane, what was it like working for him? Did you do all your freelance work from your own studio or did you worked at McFarlane Toys?

Andy: I didn't ever have any direct contact with Todd himself, but it was still an interesting experience. When I first heard back from them (McFarlane Toys) after sending my portfolio they were interested in me working full-time, but I was not in a position to move to New Jersey. So, I did a few jobs for them working out of my studio at home. That didn't last long though, as they have stopped farming work out to freelancers almost completely. Most (if not all) of their work is done in-house now. It was very exciting while it lasted though!! McFarlane Toys was the biggest thing since sliced bread at the time and I was pretty flattered that they considered me at all...especially after the crappy portfolio I sent them! I did fly out to New Jersey to meet with the art director once, which was



Left and Middle: A mini-bust of Bruce Campbell as "Ash," from the film "Army of Darkness," created for Diamond Select Toys. Right: G.I. Joe Firefly mini bust for Palisades Toys.



the only time I ever physically visited the company. I was surprised to see how small and "bland" the place was, especially after working at Trendmasters. I've always thought that a company like that should surround their artists with as much "creativity" as possible, to help inspire them. At Trendmasters, we always had music blaring, people laughing and playing video games, desks piled high with toys and other crap. It was really a fun environment which helped to get those creative juices flowing. When I visited the McFarlane shop it was just like I had stepped into a blank cubicle. I expected to see people doing taxes or something, not sculpting. I couldn't believe this was the place where so many ground-breaking toys were created!

MR: How long did it take for your first freelance piece at McFarlane Toys?

Andy: Hmmm, I think I spent 2 or 3 weeks on Naomi Armitage, which was my first gig there. I was still working full-time at Trendmasters though, and was still very new to the medium (and sculpting in general!!).

Here are some of those "early works" we talked about. "Lockdown" (the cop-chick) was actually the first figure sculpt I ever did and is one of the only samples I sent to McFarlane. The Hulk was one of my other first figure-sculpting attempts. I think I might have sent pictures of him to McFarlane as well. I hate looking back at these pictures, they're awful!!! Anyway, the Armitage figure in the picture was my first "toy" commission.

MR: What do you recommend to new sculptors trying to break into the business?

Andy: Well, I probably can't tell them anything that they haven't heard before. The best advice is just to keep creating!! Build up a nice portfolio and send them out all over the place. Also, one thing that is very important...do not under-bid yourself!!! Don't make the mistake of working too cheap just to get your foot in the door. That could end up trapping you.

MR: How long does it take you to complete a piece? What is your preferred medium to work in?

Andy: Well, of course it depends on the complexity, but a bust usually takes 1 to 2 weeks, and a full figure takes maybe 2 to 3 weeks. When I first began dabbling in sculpture I used Super Sculpey a lot and sometimes plasticine clay like Roma Plastilina. When I began doing toy work I started using Castilene and have stuck with that ever since.

MR: Tell us about working with Rudy Garcia how he influenced you and your friendship.

Andy: When I got my job at Trendmasters, Rudy had just left the design department to work full time for McFarlane Toys in New Jersey. I didn't actually meet him until I began pursuing work with McFarlane. I first met him in person when I took the trip out to Jersey to visit the shop and we really hit it off (he was no longer working there, but I visited him at his apartment for some "sculpting lessons"). He pretty much completely taught me how to work with Castilene and had a lot of great advice about sculpting and the industry as a whole. He also introduced me to Robb Rotondi, which was the beginning of another beautiful friendship! LOL. Rudy was extremely generous and helpful to me when I really needed it and I owe a lot to him!

MR: You did an Iron Man for Diamond Select...any stories in that Iron Man? How difficult was it to create the armor?

Andy: Actually, the Iron Man bust is one of my least favorite pieces that I've done for Diamond. Robotic types are not my specialty!! I had never really sculpted anything so "mechanical," it was a bit intimidating. The armor was a bitch, but I guess it turned out ok in the end!). One cool thing about working with Diamond Select, and the "Marvel" pieces in particular, is that I've been a fan of a lot of these characters since I was a kid. And it's a lot fun to translate great comic art into 3-D.

MR: The Cobra Commander is a great piece. Can you give me anything on what it was like working on this piece and working for Palisades.

Andy: The Cobra Commander was a blast to work on. I had all those GI Joe figures when I was young!! I have a great time sculpting these "updated" versions of GI Joe characters. And the guys at Palisades have been extremely great to work with. Ken Lilly, the product manager/art director, is a very creative guy and always has great input. The cool thing about working on the GI Joe stuff is that they (Palisades) allow a certain degree of artistic license. They have a general style that they like the pieces to portray, but they encourage me to stretch the sculpture and pretty much let me go crazy with detail, etc. It's very refreshing!

MR: Let's not forget about the Son of Frankenstein for Forbidden Zone. This is a really cool sculpt! Now this is something that we really enjoy seeing in the pages of MR cool monster dioramas!

Andy: The SOF piece is very exciting; I think it will be the



Left: G.I. Joe General Tomahawk statue for Palisades Toys Middle: A mini-bust of Iron Man created for Diamond Select Toys. Right: Olga action figure for McFarlane Toys.

definitive SOF kit!! Mike Allen of 'Forbidden Zone' has been taking the kit world by storm, creating nothing but "must-have" pieces. This piece should be no exception for Universal fans! I always wanted to sculpt Bela Lugosi and Boris Karloff. I get to sculpt them both at the same time for this kit:).

MR: Have all your jobs come from sending your portfolio out or through contacts you made while at Trendmasters? Do you attend the Comic Cons?

Andy: My very first jobs came from sending out portfolios (McFarlane and Diamond), but a lot of the work I do now comes to me by word of mouth, reputation, etc. I haven't really attended any comic-cons, although I'd like to at least hit the one in San Diego one of these days. I always try to attend Wonderfest(tm) and Imagine-Nation Expo though, which are always a lot of fun and good for making new contacts.

MR: Tell us about Robb Rotondi and your friendship. I'm sure the readers would be interested in knowing more about the guy that makes some of the best GK kits available.

Andy: Robb Rotondi has pretty much been a "Godfather" to me when it comes to the GK hobby!! He was impressed with my work when I was first getting started, and gave me a couple small sculpting jobs. Things just grew from there. He's not only an awesome friend, but knows EVERYTHING about the hobby and has taught me a lot. He's also got a lot of great ideas. I've always said that if I won the lottery, I'd do nothing but sculpt kits for Robb! Right now I'm working on a Conan kit for him, which should turn out to be a nice piece. Speaking of "Godfathers," another guy who fits that description for me is Mark Brokaw. His knowledge and friendship have been invaluable to me and my career. Honestly, I have to say the most rewarding aspect of this hobby has been meeting so many great people!!

MR: So what's it like doing your own gig now? Is it everything you hoped it would be? Are you feeling the freedom that comes with being your own boss?

Andy: I wouldn't trade it for the world. I always tell people that I retired at a very early age!! Honestly, if I was rich and didn't have to work, I'd still do what I do now. They say that if you love your job, you'll never work a day in your life. That describes me to a "T"! It's great working at home because I get to spend a lot of time with my family. My wife and daughter are the reason I

wake up every morning. I'm so lucky to see them so much every day.

MR: Name some artist that you have drawn inspiration from.

Andy: Well, I could go on forever naming renaissance and special FX artists who have inspired me, so for time purposes I'll try to keep this answer "model kit" related! I remember my first exposure to garage kits was my first trip to Wonderfest(tm) back in 1994. I picked up a copy of Terry Webb's "Revenge of the Garage Kit that Ate my Wallet" and was very inspired by the works I saw by Randy Bowen, William Paquet and Tony Cipriano. Those 3 names really stood out above the rest, and still do for the most part. Over the past few years though, there have been many other artists who have come to the forefront and are extremely inspiring. Guys like Mike Hill, Martin Canale, Rudy Garcia, Jon Matthews, and Gabriel Marquez are great talents that always impress me. Some of the most inspirational work I've ever seen comes from Japan though. Guys like Takeya and Yuji Oniki have been doing things for years that blow me away; those guys are geniuses.

MR: Andy, you are able to capture a likeness the way few other GK sculptors and, as far as that goes, Pre-Paint sculptors can. Is this something that comes naturally to you or did you have to work at it?

Andy: Thank you! I'm actually surprised to hear this from a lot of people because I am still fairly new to sculpting likenesses. I think this is one instance where my background as an illustrator has come in handy with my sculpting. I studied figure drawing and portraiture for years before I ever touched sculpture, so I suppose I have a good eye for likenesses because of it. I certainly haven't mastered it yet though; I still need a lot more practice!!

MR: What are some of the differences in working in the GK kit and the Toy industry? I would think artistically you would have greater freedom in GK work? Which appeals to you more and why?

Andy: Hmm, there are actually a lot more differences than people might think. I guess the biggest and most obvious difference is the money! The Toy industry is obviously a more financially successful industry, so toy companies have a lot more money to throw around for sculptures. However, the GK industry is a lot of fun and the subject matter for GK work is often more

• **Andy Bergholtz...Continued from page 29** •

exciting than that of toy work. So, it can be hard to choose between gigs sometimes. While on one hand I might have a kick-ass GK offer to sculpt Frankenstein's Monster or something like that, I might have to decline it to take a Toy job sculpting "Hello Kitty" because it puts more food on the table! LOL, those are just hypothetical examples, but you get the idea. Overall, both industries are very rewarding in their own way.

MR: What can we expect see from Artdog in the future? Will we be seeing some original sculpts?

Andy: I would love to do a line of original sculpts sometime, but I'm not sure how soon that will happen. Because this is what I do to pay the bills, I find myself with very little time to work on personal pieces, especially "original" stuff which is a gamble in itself (financially speaking). I do have some planned Artdog Design releases on the horizon however. I'm currently working on a resin kit of Frankenstein's Monster from the '31 film which will stand over 2 feet tall. There is also a bust of Bela Lugosi from "Dracula" in the works and several other projects on the back burner. One thing you can always expect from Artdog Design is a constant strive for improvement. I push myself further and find myself learning more with each new piece and I don't plan on giving up any time soon!

MR: Andy, it's been a real cool talking with you. Modeler's Resource is happy to have been your first magazine interview. You truly are an amazingly gifted artist. We look forward to seeing more from you in the pages of MR in the future. Thanks from all the MR readers.

Andy: Thank you for the opportunity!

Andy's Sculpting Credits:

Action Figures:

- o Armitage III "Naomi Armitage" (McFarlane Toys)
- o Metal Gear Solid 2 "Olga" (McFarlane Toys)

- o Chris Pronger (McFarlane Toys)
- o Kabuki "Scarab" (Diamond Select Toys)
- o Joe Linsner's "Dawn" (Diamond Select Toys)

Statues/Busts:

- o Chaos Comics, Jade mini-bust (Diamond Select Toys)
- o Dawn medium statue (Diamond Select Toys)
- o Dawn mini-bust (Diamond Select Toys)
- o Ultimate Iron Man mini-bust (Diamond Select Toys)
- o Ultimate Captain America mini-bust (Diamond Select Toys)
- o Army of Darkness Ash mini-bust (Diamond Select Toys)
- o Mephisto mini-bust (Diamond Select Toys)
- o GI Joe Cobra Commander statue (Palisades Toys)
- o GI Joe General Tomahawk statue (Palisades Toys)
- o GI Joe Snake Eyes life-sized bust (Palisades Toys)
- o GI Joe Flint mini-bust (Palisades Toys)
- o GI Joe Firefly mini-bust (Palisades Toys)
- o GI Joe Serpentor mini-bust (Palisades Toys)

Model kits:

- o Robin (Koma Designs)
- o Conan the Barbarian (Needful Things)
- o Son of Frankenstein (Forbidden Zone)
- o MIB "Mike" (Art dog Design)
- o MIB "Edgar" (Art dog Design)
- o War of the Colossal Beast bust (X-Plus)

Andy Bergholtz

Artdog Design Contact information

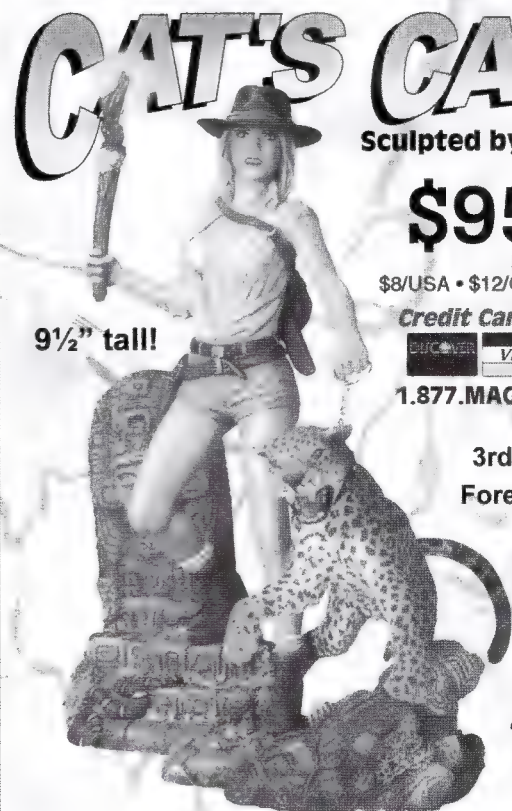
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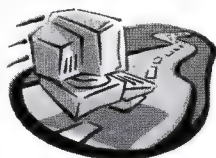
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IT'S ON THE WORLD WIDE WEB!

PLACES FOR MODELERS TO CHECK OUT ON THE SUPERHIGHWAY!

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<http://www.bare-metal.com/>
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<http://www.woodlandscenics.com/>

Got a model-related website that you'd like us to consider highlighting? Let us know about it. We'll check it out and determine if it's suitable for posting in this revamped section. The decision to showcase of any and all websites is at the sole discretion of Modeler's Resource. Contents of this section is scheduled to be changed with each new issue of Modeler's Resource. By submitting an URL, no guarantee is implied or stated that said URL will be listed.

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PENPALS: Would you like to have your e-mail and/or snail mail address listed so that you can contact other modelers? It's also free, as room permits.



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Want to touch base with other modelers?

- | | |
|--|---|
| Tanya Neals:
Vaneals@att.net | Ronald Baughman
DS-0988
1 Kelly Drive
Coal Township, PA 17866-1021 |
|--|---|

Classifieds:

FOR SALE: Goro from Mortal Kombat complete in box \$65.00. Aurora Comic Scenes Tonto, missing parts and comic with box, \$20. Lifelike World of Triceratops with diorama, \$30. Monogram Creature from the Black Lagoon, \$25. **WANTED:** Six Million Dollar Man Jaws of Doom Kit. Buy or will trade one of kits above. Contact: Steve Binkley, 714 Due West Ave E-70, Madison TN 37115

• **WANTED:** Unbuilt/unpainted "Jasmine Of The Jungle" 1/6 scale resin kit. Previously produced by NERV and distributed by The Character Shop and sculpted by Joe Laudati. Contact Kevin at: tbpewter@webtv.net

• **FOR SALE OR TRADE:** I have one (1) mint condition, Silver Foil-stamped Collector's card, STAR WARS "Attack of the Clones" for sale or trade. I am also wishing to expand my reference and knowledge and I seek pen pals. I am a military, Sci-Fi modeler. I do not have a computer nor do I have access to one at this time, so via mail is my only form of corresponding at this time. Those interested in contacting me on one or both of the above issues can reach me at the following address: Ronald Baughman, DS-0988, 1 Kelley Drive, Coal Township, PA 17866.

• **WANTED:** These original Aurora manufactured model kits: Phantom of the Opera (#428), Dr. Jekyll as Mr. Hyde (#460), Forgotten Prisoner of Castle-Mare (#422), Captain America (#476). Will pay reasonable price for kits that are mint-sealed in box. Contact: Darryl F. Gozdan, 96 Eggert Rd, Buffalo, NY 14215 (716)894-3156

Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you. Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!



SURF'S UP!

A nostalgic look at vintage surfing-themed kits

by Robert Fletcher

Surf's Up

C'mon, everyone! Big Kahuna says grab your board and load up the woody. Let's take a surfari down to the beach where we'll check out surfing's influence on model kits. And we're not talking about channel surfing or surfing the net. We mean the kind that's wet and wild.

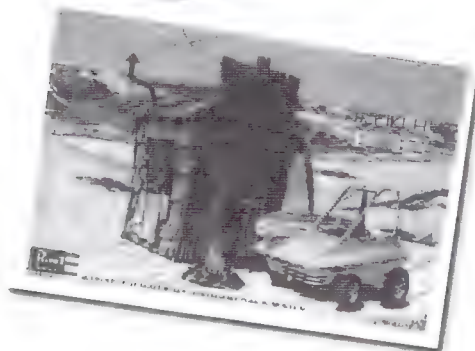
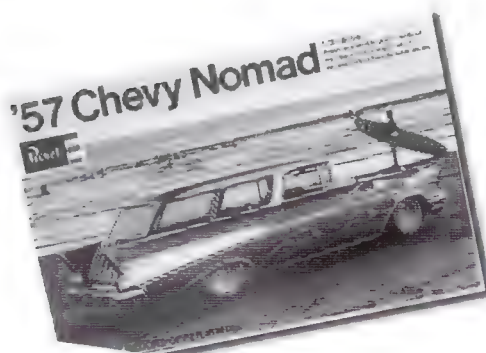
Fun in the Sun

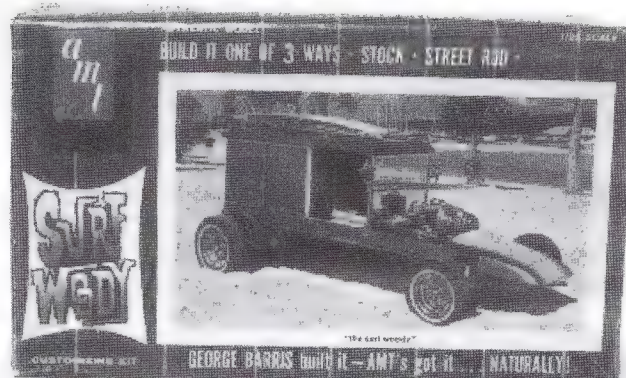
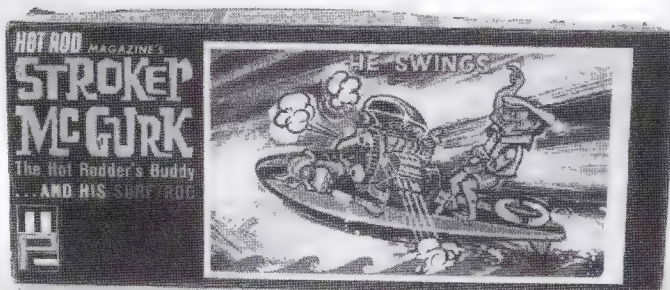
At the beginning of the 60's teenage exuberance (with more teens than ever before), surfing (which seemed to embody the western dream) and cars (another icon of fun and freedom) were all destined to come crashing together on California's beaches.

With box art evoking the potent combination of youth, the beach and a hot rod car, Revell's 1957 Chevy Nomad captured the essence of surfing culture. This kit was first issued in '68. It wasn't just sunshine, sand and romance. Some of the box art - and the models inside - got downright funky, like Revell's whimsical Surfite and Tiki Hut by Ed "Big Daddy" Roth.

Surf kits first caught the Big One in 1964, starting a ride that continues today. Monogram's initial entry, the Blue Beetle (shown above), was a 1929 Ford roadster pickup with plenty of great accessories, including a surfboard and scuba gear.

Just like a rolling wave, "beach" movies such as Beach Party, Bikini Beach and Beach Blanket Bingo; songs like the Beach Boys' Surfin' Safari and Surfin' U.S.A., Jan and Dean's Surf City and their respective album covers; television and then magazines such as Peterson's Surfing Yearbook and Surftoons and more were all unstoppable in saturating our culture with the





Tom Medley's cartoon character Stroker McGurk was a die-hard hot rodder, but he was also a surfer. Stroker appeared in the July 1948 issue of Hot Rod magazine riding a surfboard powered by a Ford flathead. In '64, this improbable scene became the subject of an MPC kit - but the flathead was replaced by a Chrysler hemi! Woodies became synonymous with surfing and the Surf Woody was the ultimate. Over the course of several issues in 1964, Rod and Custom chronicled the vehicle's creation, from Tom Daniels' design sketches through construction of the prototype by George Barris. The completed car was featured on the November cover and then shipped to AMT in Troy, MI, where measurements were taken for the model-making process. The kit was issued in '65.

surf craze. It was this wild decade - 1960 to 1969 - that encompassed the "Golden Age of Surfing."

Jumping on the Sandwagon

Catching the curl at the peak of this national obsession, like many others, were the model companies. Revell was already where the action was (being located Venice, California), but just because the rest were not in California was no reason to be left out of the fun. AMT had an important West Coast contact already on payroll whose input they relied on heavily, George Barris. Monogram kept their finger on the pulse of what was happening by following the magazines of the time, such as Rod and Custom. Definitely, all the model companies were keeping up with the latest trends from California and in 1964 the first surf-inspired models and box art appeared.

Last One In Is A Gremmie

Hawk came out with the Silly Surfers, sort of an extension of their highly successful Weird-Oh figure kits. Aurora had a 1930 Ford Woody in 1/32 scale called the Woodin Wagon. Monogram's entry was the Blue Beetle, a 1929 Ford roadster pickup with a lot of great accessories including a surfboard and complete scuba gear. Revell had a 1930 Ford Woody too, but in 1/25 scale, plus they had Big Daddy Roth's creation, Surf Fink. MPC was there with Hot Curl and don't forget Stroker McGurk with his Surf Rod. All of these kits had beautiful box art and were the first to catch the big one in 1964 that started a ride that is still going today!

Cowabunga

Tom Medley's cartoon character Stroker McGurk was a pure hot rodder from the start, but he was also a surfer. Very early on

Surf-Influenced Model Kits

AMT	2166	Surf Woody 1965
	T234	Surf Rod (No date listed. 2nd version of 2166)
	T283	Surf Wagon (No date listed. After 1965)
	T323	Surf'n Van (No date listed. 3rd version of 2166)
	903	Wackie Woodie 1965

Aurora	552	Hot Surfer 1965
	558	Woodin Wagon 1964
	583	Mod Squad Woody 1969
	594	Black Beard's Tub 1969

Hasegawa	HC105	VW Type2 Van 1998
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Hawk	540	Woodie on a Surfari 1964
	541	Hot Dogger Hangin' Ten 1964
	542	Beach Bunny Catchin' Rays 1964
	543	Hodad Makin' the Scene with a Six Pack 1964
	544	Hot Dogger and Surf Bunny Riding Tandem 1965
	545	Wild Woodie 1965
	151	Sandpiper 1969

IMC	150	The Psychedelic Surf Buggy (No date listed)
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JoHan	GC-600	Heavenly Hearse 1979
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Lindberg	3153	Beach Bum 1975
	1613	Model "B" Utility Rod 1976

Monogram	PC103	Woody Wagon 1967 (Original in 1965)
	6739	Garbage Truck 1968

Monogram (cont'd)		
	PC93	Blue Beetle 1964
	7525	Baja Beast (No date listed)
	MM105	Fred Flypogger as Flip Out! 1965

MPC	300	Wild Ones Model "A" (No date listed)
	100	Stroker McGurk and His Surf Rod 1964
	101	Hot Curl! 1964
	103A	Curl's Gurl 1965
	103B	Hot Shot and Hot Dog 1965

PYRO	M176	Surf's Up Surf Trailer Bicycle 1970
	M177	The Curler Super Surf Tri-cycle 1970

Revell	1223	Triumphant Trike 1968
	1240	Surfite 1965
	1203	Bed Bug VW Panel Pad 1969
	1275	'31 Ford Woody or Tudor Sedan (Orig) 1964
	1306	Surf Fink (Orig) 1964
	6198	Surf Fink 1990
	H1310	Rubber Duck (Unknown)
	H1260	'57 Chevy Nomad 1968
	H1395	California Cruiser 1976
	7637	'31 Ford Woody (Sedan removed) 1997

Testors	741	Hot Dogger Hangin' Ten 1994
	740	Woodie on a Surfari 1994
	743	Hodad Making the Scene 1994
	751	Beach Bunny Catchin' Rays 1994

Ulrich	Mini Surfer 1965
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Sunshine, surf, unloading the boards, parties, dancing, riding the waves and cars: From the beginning, the surf-kit genre had box art that tapped into the popular psyche. It's all there in JoHan's "wild party machine," the Heavenly Hearse.



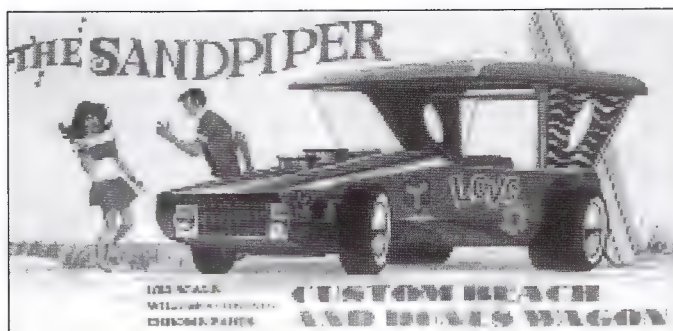
that funny hot rodder's buddy combined surfing with his love for hopping up anything that moves and appeared in the July 1948 issue of Hot Rod magazine riding a Ford flathead-powered surfboard. What a way to go! An updated version of this exact cartoon was made into one of the first surf-related models sixteen years later by MPC. This time around the surfboard had a Chrysler hemi!

The Surfer's Idol

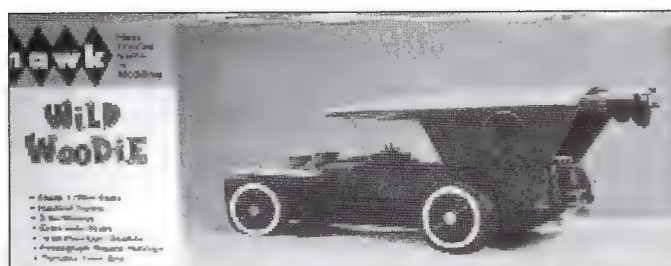
It was in 1963 on Windansea Beach in La Jolla, California that a statue was erected as a tribute to the nation's surfers. The statue was of Hot Curl, the brainchild of two surfers/artists, Mike Dormer and Lee Teacher. Hot Curl was a character they had created as the mad mascot of surfers. This pot-bellied, droopy-drawered, spindled-shanked, long-haired surfer eventually gained international recognition. You can even see his likeness in some of the "beach" movies. MPC came out with their model of him in 1964 followed shortly by his brother Hot Shot with his pet Hot Dog and Curl's girlfriend, Curl's Gurl.

Wooden It Be Nice

Woodies were synonymous with surfing, and the Surf Woody show car was the ultimate. One of the interesting things about it is that we can follow along from the original sketch to the building of the car to the finished product with everything being chronicled in magazines. The original Tom Daniels design appeared in February



AMT wasn't the only manufacturer to offer a Woody kit. Aurora issued a 1/32 scale '30 Ford Woody called the Woodin Wagon (above left). Center left: Cowabunga! Hawk's Sandpiper was suspiciously similar to the Wild Woodie of '65. The '69 vintage Sandpiper featured a Dating Game-style decor based on a set of "wild mod decals." Below left: With outlandish features like phonograph-record hubcaps, Hawk's "Wild Woodie" from 1965 didn't look much like a Woody at all. But, with its "nautical styling" and cool metalflake paint job, who cared?



1:35 Studio Scale Cylon Raider Assembly Kit

by Jim Key

Back in 2002, having seen at least two bootleg kit versions of the studio scale Battlestar Galactica Colonial Viper, I thought it high time to produce a completely accurate companion miniature of the Cylon Raider. Albeit the studio scales are different - 1/24 vs. 1/35 (or thereabouts as no one really knows for sure). In the end the contrasting sizes didn't really matter to most collectors as the advantage with the studio scale Cylon Raider became two-fold: (a) It would match the Monogram Viper kit and (b) It would provide a large scale bookend to an already lonely bootleg studio scale Viper miniature.

First impressions...

It became apparent that in order to make it completely accurate to the original studio miniature, it would require collecting a lot of hard-to-find model kit parts that were no longer easy pickings. In fact, many of these kits could only be found by an act of God, or to where most treasure hunters go...eBay®.

As predicted, a lot of these kits were in fact found on eBay and some were already in the possession of our first pattern maker, Mark Dickson. My original mandate for the project was to simply redecorate the studio miniature copy casting we acquired from our trusted source.

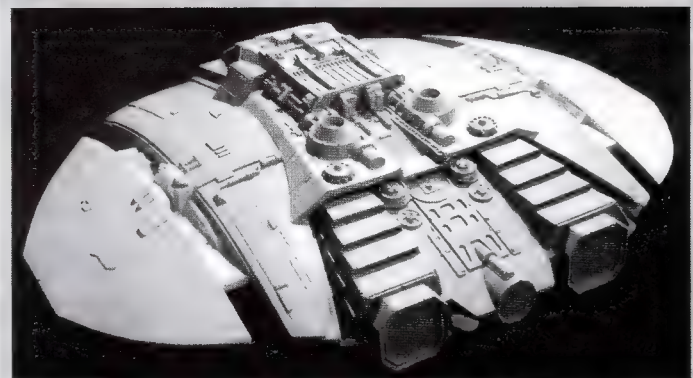
The copy casting we received was essentially similar to how the original filming models were made, separating in almost exactly the same points. At first glance I was only put off by the damaged upper and lower surface detail parts. I was hoping that we would not have to completely remake the base structures and could simply scrape off the bad detail parts and replace them with the original plastic ones. I didn't realize that the copy casting was also warped out of alignment until measurements were taken.

About a week later, I decided that it would serve no practical purpose to simply add expensive, freshly acquired model parts over the badly warped copy casting of the original miniature. Therefore, the main body shapes had to be remade and adjusted back to their original filming miniature pattern sizes. Everything had shrunk a bit, when compared to the original plastic model kit parts.

Furthermore, in order to facilitate enhanced resin injection molding, the parts would have to be broken down in a completely different manner. Originally, our copy casting had the rear engine section break from just behind the engine layered slats' origin point,



Above Top: 3/4 frontal view of the original studio scale copy casting. Wings, wing mounts, top cabin cover and louvers were all separate parts.



Above Bottom: 3/4 rear view of the same. Note the rear engine section was separate from the body (both top and bottom), to accommodate the original motion control mounting rod.

with both top and bottom portions as one unique casting. The top and bottom hull had a wickedly misaligned seam that would have driven any modeler crazy trying to get it aligned during construction. As a result, we all voted on a new split utilizing the existing success achieved on the late 70s Monogram kit. This same thinking was also applied to the lower hull as it had the same break problem as the upper hull.

The upper hull's rear cockpit cover was another really bad problem to solve in that it would have to be separated for an eventual future interior offering. The plan had always been to keep the front louvers separate, but having the rear cockpit section loose added a little more room to install what would surely be an out of "stage scale" interior.

Between the body and wings are the troughs, which had a lot of the detailing missing from many a casting. They were also attached to the wings and Mark proposed to separate them for ease of rebuild and casting.

Overall, the main portion of the wings only needed to have the underside vacuum-form inserts added and some general thickening up of these compartments, as they were always problematic and thin in the original TV filming miniatures. On the whole, bad copy casting or not, the entire original layout was there and useable as a map for plotting out all the rebuilds.

2 Steps Back to Go 1 Step Forward

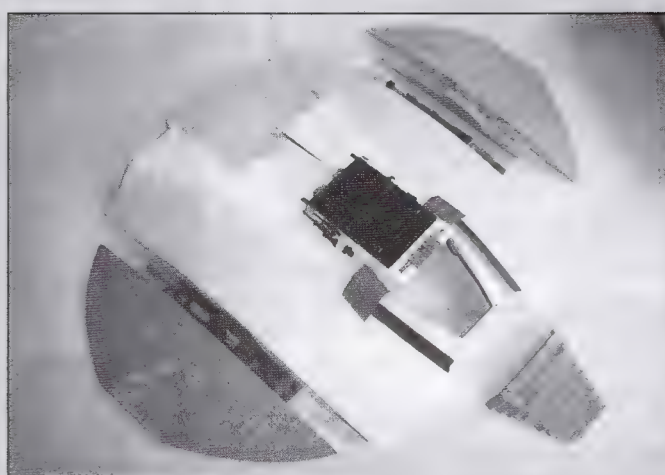
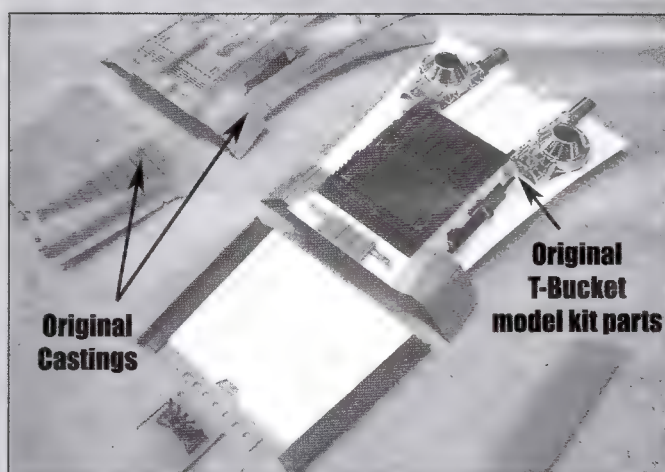
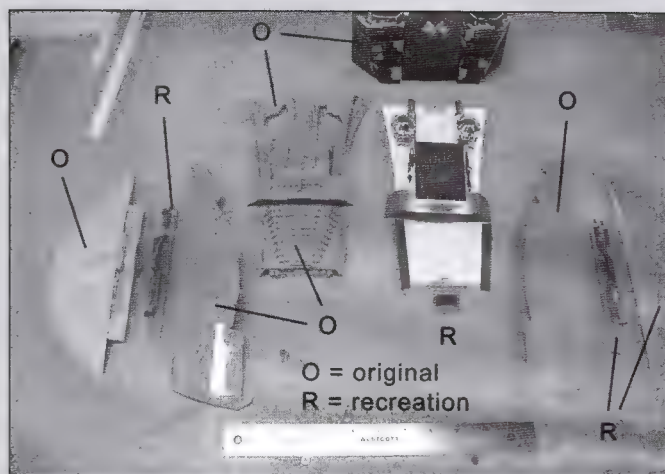
As much as I hadn't looked forward to rebuilding the Cylon Raider from scratch, it became painfully apparent that in addition to making a new shell to build upon, all the dimensions had to be recalculated due to more than anticipated shrinkage. Our ruler became the new "original plastic model kit parts," which showed an average of being anywhere from 3% to 5% larger than the copy casting's details parts. By re-examining how the original was designed, we reached the conclusion that shrinkage was not quite proportional and that the biggest differences were in the outermost regions away from dead center.

The process had to begin with a direct cut in the rear engine section so that we could join all the warped parts back together and make a slightly enlarged new set of coordinates moving proportionally from the main hull's dead center point.

I gave Mark some hard foam to resculpt the wing curvatures to match the wings as well. These suffered from the weirdest math proportions because they were cast urethane as opposed to the fiberglass body casting we were given. In essence, the wings had to be made at the 5% larger mark vs. the body components being made at the 3% larger mark. Crazy as it all sounds, we were able to get all the main curves to line up (edge of wings have to continue a curved plot from missing trough section where the main body picks up again).

My next suggestion to Mark was to follow the original as closely as possible without damaging the casting. I really think he tried to do that, but found it impossible to not have to cut the copy casting apart in order to rebuild it. Our problem of disproportional proportions on the copy casting keeps forcing us to spread everything further and further apart - even in minute separations. After many hours of frustration, I just gave in and said to Mark, "Build it as if you were making it for the first time."

Several weeks later, after seeing some of the first new pattern buildup shots, I was curious beyond control to actually see the pattern development. I visited his shop and found that the new plastic had all the desired accuracy and cleanliness I was hoping for, but all gained at the cost of Mark's nerves. Most importantly, these new parts fit the revised



Above Top: Heroic breakaway of the original copy casting into the main components for a reorganized build of the hull plate. Note the new wing and new troughs.

Middle: Close-up of the 1/8 Monogram Hot Rod T-Bucket parts.

Above Bottom: Resculpt of the upper hull plate with newly completed middle section attached - and rear engine upper half joined.

Hollywood's

Pipeline

From movies to models - what we MAY see in kit form!

with Jim Bertges

"More stars than there are in heaven." That used to be the motto of MGM studios back in their heyday, but these days it's more like "More movies and TV shows than you can shake a stick at!" is the motto in Hollywood. That's right, they're still shooting and cutting and writing and acting and doing all those things it takes to fill your screens large and small with great and fantastic visions, as well as some that aren't so great. Let's take a look at what's brewing.

Stephen King has adapted his novel **Desperation** as a three-hour movie for ABC. The story involves a man trapped in the strange Nevada town of Desperation who discovers that a mysterious force has killed the town's residents and learns that he must destroy it in order to escape. Directorial chores will be handled by Mick Garris who directed earlier King adaptations, *The Stand* and *The Shining*.

Academy Award winner, Michael Caine has been cast as Bruce Wayne's butler, Alfred, in the next installment of the *Batman™* film series, titled **Batman Begins**. Caine will perform his duties to Christian Bale's Bruce Wayne. The film is being directed by Christopher Nolan, known for the quirky *Memento* and produced by David Goyer who has had a hand in many of the comic oriented films to come out of Hollywood in recent years. Gary Oldman will play Lt. James Gordon, a younger version of the character most "Batman" fans know as Commissioner Gordon. The cast also includes Katie Holmes as one of Wayne's childhood friends, Liam Neeson as Batman's mentor, Morgan Freeman as a disgruntled employee of Wayne

#1 NEW YORK TIMES BESTSELLER

STEPHEN KING



Enterprises and "The Last Samurai" Oscar nominee Ken Watanabe as the sinister Ra's Al Ghul.

Francis Ford Coppola is executive producing a science fiction series for the USA cable network. Called **The 4400**, the series starts up where most alien abduction tales end, with the return of 4400 people who were taken from Earth over a long period of time. The series starts with a huge ball of light descending on Earth and depositing thousands of abductees some of whom have been gone less than a month and others who have been gone for decades. None of the returnees has any memory of their alien experiences. The series should debut summer 2004 on USA Network.

George Romero is rewriting and will direct **Diamond Dead**, a black comedy about an 80s rock band that returns from the dead. The story centers on a female singer who wants to join an up-and-coming band, but ruins her chances when she accidentally kills them all. She makes a deal with death to bring them back, but they return as zombies. Richard Hartley, the composer who collaborated on "Rocky Horror," will compose the band's undead music.

Rocker Rob Zombie has teamed with writer/artist Steve Niles to form a horror themed production company called **Creep Entertainment International**. The two are collaborating on comic books that will eventually be made into movies. Zombie commented, "Comics have become the storyboards for movies. All our comic books are standalones and are done in a movie way. We're actually working backwards...these look like

comic adaptations of films." Look for films based on **Nail**, which involves satanic bikers and wrestlers and Lords of Salem, based on a satanic band.

Here's another remake of a remake in the works, Disney has decided that since Tim Allen looked so good in the long hair and whiskers in the two Santa Clause movies, they're going to turn him into a sheep dog in **The Shaggy Dog**. But instead of using the storyline from the original 1959 film, they're going to update the Dean Jones sequel/remake *The Shaggy DA*. As usual with these kinds of stories, Allen will play an attorney with no time for his family and is taught a lesson in love by being turned into a dog.

Wes Craven's "new, modern, hip" take on werewolves **Cursed**, has come back from a hiatus and has resumed production. The cast includes Christina Ricci, Skeet Ulrich, Shannon Elizabeth and Portia de Rossi. The film was put on hold while Craven and screenwriter Kevin Williamson planned for more special effects and further develop the ending.

He may not be a monster or creature of the night, but Inspector Closeau is a well-loved comic character from his appearances in the Pink Panther films and he is apparently headed back to the big screen. This time instead of being portrayed by Peter Sellers, the bumbling Detective will be embodied by Steve Martin in a new installment from MGM called **The Birth of the Pink Panther**. Joining Martin as Closeau's sparring partner/valet, Kato will be Jackie Chan. Start dates aren't set yet, but we'll keep you informed.

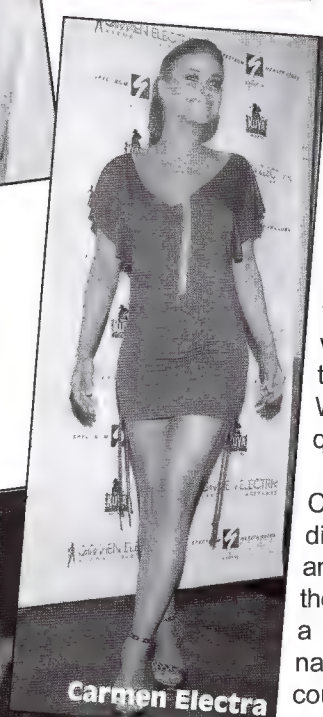
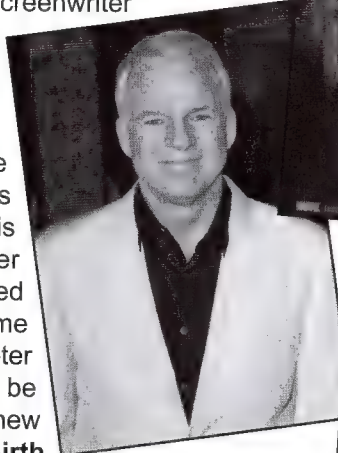
Barnabas Collins may well rise from the grave once again. The WB network has pacted with producers Dan Curtis and John Wells to bring the venerable vampire to the small screen for the 2004-05 season. The pilot is being written, but there are no other details at this time. Barnabas not only flourished on the ABC Soap Opera from 1966-71, but he appeared in two feature films and was revived by creator Curtis for an NBC mini series in 1991 with Ben Cross in the lead role. You just can't keep a good vampire down.

After he finishes directing *Ghost Rider* with Nicholas Cage, Steven



Johnson is ready to start on an original idea of his own. **Succubus** centers on a cult of female demons who use their super-model looks to seduce and steal the souls of men. The hope is that the tale will blend the horror and comedy aspects in the same way John Landis' *American Werewolf in London* did.

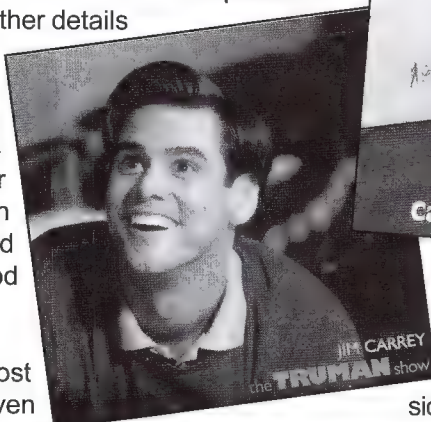
Man Thing, Marvel Comics' answer to DC's Swamp Thing character is scheduled to muck up movie screens in August. A collaboration between Marvel Productions and Fierce Entertainment, this low budget production follows the exploits of a creature "born from the evil and injustices perpetrated against man and nature." Marvel Studios' Avi Arad commented, "We have always felt that this character's story would translate incredibly well to the big screen as it mixes horrifying action with a truly mesmerizing and frightful anti-hero." The tale will have a hard time living up to all this hype.



MTV is producing a satire of the classic giant monster films called **Monster Island**. Carmen Electra will star as the celebrity host of a fictional MTV beach concert that is crashed by a giant monster and flies off with the super model in its beak. It is up to the teen cast to rescue her with the help of a mad scientist, played by Adam West. Watch for it to air in the first quarter of 2004.

Columbia Pictures has hired director Neil Jordan to rewrite and direct **Me and My Monster**, the tale of a young boy who has a friendship with an extraordinary creature that changes the course of his life as he becomes an adult. The film is co-produced by Laura Ziskin and effects master Stan Winston.

The 1984 collaboration between Peter Straub and Steven King, **The Talisman**, is being considered by Steven Spielberg and Kathleen Kennedy



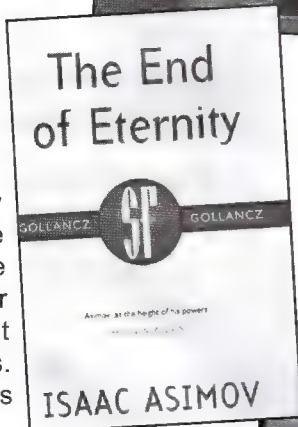
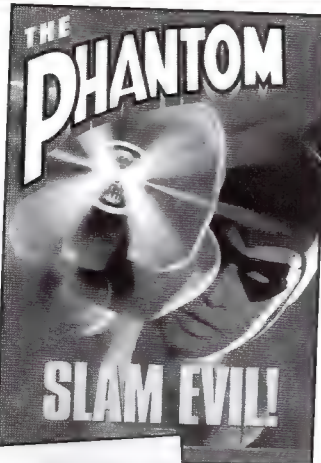
as a Dreamworks' project. The story involves 12-year-old Jack Sawyer who travels through the world of the living and into a parallel universe called The Territories to find a talisman that will save the life of his dying mother and the queen of the Territories. The project has been in development for nearly 20 years and is finally in preproduction.

It has long been rumored and reported that someone, somewhere is planning to remake the 70s series **The 6 Million Dollar Man**, or bring the novel it was based on, Cyborg, to the big screen. Well, it may finally happen, but not exactly in the way many fans of the old series may have expected. Dimension films is planning to act on an idea by Jim Carrey and let him play Steve Austin in a comedic take on the Bionic Man. Carrey will co-author the screenplay with Scot Armstrong and Todd Phillips. Production could start as early as fall 2004.

Lee Falk's newspaper comic creation **The Phantom** could be headed back to the screen. Crusader Entertainment has hired Mel Stewart to write the screenplay based on the purple clad, Ghost Who Walks. Stewart commented on modernizing the character, "I always wanted to be able to identify with my heroes. If you take all of the technology of 2004, where science fiction is no longer that...it's science fact. If you had all that technology at your fingertips, you would be a super hero, that's The Phantom. The character was last on screen in 1996 and was played by Billy Zane.

Paramount Pictures has hired Keith Gordon to write an adaptation of the Isaac Asimov novel, **The End of Eternity**. The story centers on Andrew Harlan, a technician in the distant future who works in a place called Eternity, which is actually outside the normal boundaries of time and space. His job is to alter tiny events in order to prevent major disasters in the timeline, but he falls in love with a woman in a past century and decides to break the rules in order to be with her.

The Rock is going cartoon. The Cartoon Network and Van Partible are developing a live action feature based on the net-



work's popular Johnny Bravo series and Dwayne The Rock Johnson has signed up to star. The story will have the muscle bound, big haired, Elvisy Bravo searching for his long lost father in a "coming of age, action comedy."

Antonio Banderas and Catherine Zeta-Jones have both signed up to reprise their roles in a sequel to **The Mask of Zorro**. Director Martin Campbell will be back to helm the sequel and Anthony Hopkins may well make another appearance as well. Shooting is scheduled to begin in Spring 2004.

With the successes of films like Freddy vs. Jason, Scary Movie 3 and Texas Chainsaw Massacre, studios are rushing to get horror films into production. The latest remake of an old horror "classic" comes from MGM and their new take on **The Amityville Horror**. The remake will be produced by Michael Bay's company Platinum Dunes that also produced the Texas Chainsaw remake. At the same time, Dimension Films has bought the rights to the story of George Lutz, the man who lived through the supposedly supernatural happenings in the evil Amityville

house. So, there may well be two versions of the same story to choose from in the near future...this just in, MGM and Dimension have decided to combine their resources and go in together to make the new Amityville film and split the distribution rights.

A new production company was born on Halloween, appropriately named Graveyard Filmworks. It is a banner that plans to produce a series of low-budget horror films starting with **Boo!** The initial production involves a group of college kids (who else?) who are trapped in a haunted hospital on Halloween Night. Also on the slate are titles like **Servant of the Dark**, **Cemetery Games** and a sequel to the werewolf/soldier film **Dog Soldiers**, which will be titled **Dog Soldiers: Fresh Meat**.

And they're not done yet. Nope, it seems that those folks out Hollywood way are still obsessed with the money in your pocket that they've sworn to crank out movies seven days a week, three hundred sixty-five days a year from now into the foreseeable future, or at least until they get better jobs.



*Long before Buck Rogers faced down the notorious Killer Kane,
or Flash Gordon took on Ming the Merciless...*

There was...Space Sentinel

TROY MURDOCK

• Defender of the Planetary Alliance •



Troy, why can't we be seen?
We're invisible...!

Marissa, Dan is busy
sculpting us and then
Mark has to mold and cast us!
We should be
visible and available very soon!
Now, where is that
confounded alien...?!



A 1:10th scale, two-figure
resin kit, sculpted by:

Dan Perez

Coming from: **MODELER'S**
RESOURCE

DVDs, Videos

and Kit-Related Media geared for...

Contributors this Issue:
Fred DeRuvo & Scott Marsh



Frankenstein Double Feature

(Color/2 Discs, Widescreen, 145 minutes total, plus extras)



Here are a couple of classics that horror fans may surely want to add to their collections!

Frankenstein Meets the Wolf Man: On a moonlit night, graverobbers unwittingly unearth the tomb of Larry Talbot, the Wolf Man, who then begins a desperate search for a cure for his "condition." The search eventually leads him to a climactic confrontation with, of all creatures, Frankenstein's monster. Sequel to both *The Ghost of Frankenstein* and *The Wolf Man*, followed next by *House of Frankenstein*.

House of Frankenstein: After being found guilty of performing bizarre experiments on dead bodies, Dr. Gustav Niemann (Karloff) escapes from prison and, along

with his hunchbacked assistant, resurrects Dracula (Carradine), the Wolfman (Chaney), and the Frankenstein Monster (Glenn Strange) in order to exact revenge on all those who wronged him. This was the studio's first attempt at a horror "all star" picture, bringing everyone together to revel in the mayhem.

Certainly classic, but some except diehard Frankenstein and/or Wolf Man fans may find this boring, especially by today's standards. Nevertheless, this CD contains classic horror footage that many may desire and it can certainly provide ideas of kits and/or dioramas. - **FD**

Voyage...Sea/Fantastic Voyage

(Color/ 2 Titles/1 Disc/207 minutes total, plus extras)

Irwin Allen's "Voyage To The Bottom of The Sea" is a lavish 1961 sci-fi film that spawned the popular television series of the same name. Walter Pidgeon plays Admiral Nelson, who employs his giant experimental supersub the Seaview, to save the world from impending global disaster while battling saboteurs, giant sea creatures, and enemy submarines in the process. 40 years down the road, the special effects in this movie still impress, and the outstanding underwater model work easily trumps present-day CGI for three-dimensional believability. The cast includes Peter Lorre, Barbara Eden, Michael Ansara and Frankie Avalon (who deserved drowning for this movie's incredibly irritating theme song).

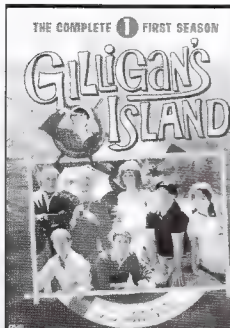
"Fantastic Voyage" (1966) was another big budget sci-fi trip - this time through ventricular whirlpools and lung induced tornadoes. It's 1995,

and five miniaturized medical experts (Arthur Kennedy, Stephen Boyd, Raquel Welch, William Redfield and Donald Pleasence) have one hour to pilot a microscopic nuclear submarine (The Proteus) through the bloodstream of a defecting Czech scientist. The crew must remove a clot from the scientist's brain but one of them is a commie saboteur. Miss Welch looks stunning in a skin-tight wetsuit and the treacherous Pleasence gets his just deserts when good corpuscles go bad. "Fantastic Voyage" won the '66 Oscar for Best Special Effects. - **SM**



Gilligan's Island Season 1

(Color/2 Discs, Widescreen, 125 minutes total, plus extras)



After a pleasure tour goes awry, a group of unassuming strangers find themselves stranded on an island in the South Pacific. Forced to rely on one another in order to survive, the castaways also find the time to bicker and battle. Join Gilligan (Bob Denver), the Skipper (Alan Hale, Jr.), Thurston Howell III (Jim Backus), Lovey (Natalie Shafer), Ginger Grant (Tina Louise), the Professor (Russell Johnson), Mary Ann (Dawn Wells), and all the special guests in every episode from the classic show's first season.

Who doesn't remember this crew? More importantly, who among us most likely didn't have a crush on either Mary Ann

or Ginger? Well this three-disc set contains the entire first season which you can relive in the comfort of your own home. See of all Gilligan's foibles, the Skipper's frustrations, the Banana Cream pie recipe and EVERYONE'S unsuccessful attempts to get off that infernal island!

DVD Features: 36 remastered black-and-white episodes plus the "lost pilot" episode, Rare pilot episode with commentary by creator Sherwood Schwartz, Tropical Trivia Tidbits, Gilligan's Island Survival Guide - a funny look at how not to survive on an island, Before the 3 Hour Tour - profiles on your favorite castaways. - **FD**

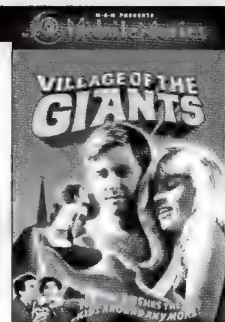
Village of the Giants

(Color/ 81 minutes, plus extras)

SEE! - 11 year old Ronny Howard as "Genius", who creates a super-goo which causes ordinary teenagers to grow into evil giants! SEE! - 18 year old Beau Bridges as the leader of these gargantuan teen terrors in togas! SEE! - Bodacious Joy Harmon, dancing the lascivious larger-than-life slow-motion Frug! SEE! - Ex-Rifleman star Johnny Crawford nearly smothered to death between Miss Harmon's Titanic Ta Ta's! SEE! - Rock & Roll hipsters The Beau Brummels play their hits for dump truck-sized dancing ducks! SEE! Future MTV star Toni Basil in a red bouffant wig and Go Go boots - 15 years before her smash hit "Micky"! SEE! - Former Disney

star Tommy Kirk try to kiss a girl convincingly - and fail! Producer/Director Bert I. Gordon filmed this insane movie in "Perceptovision" and claimed that it was based on H.G.Wells' "Food of the Gods". Which means that it must be some kind of a classic. See?

Another little gem from MGM's budget priced "Midnight Movies" line. Aside from foreign language subtitles, there are no extras to speak of, but the source print is excellent with vivid color and good sound. Besides, who needs extras when you've got this kind of bizarre Drive-In perfection? - **SM**



Q - The Winged Serpent

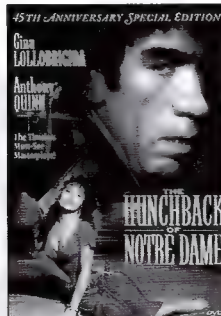
(Color/ Widescreen/92 minutes, plus extras)

It's the early Eighties in New York City and flayed and decapitated bodies are piling up all over town. NYPD investigators David Carradine and Richard Roundtree are put on the case and uncover a sacrificial religious cult who worship the ancient Aztec serpent/bird god Quetzalcoatl. Meanwhile, ex-junkie, small-time hood and wannabe jazz pianist Jimmy Quinn (Michael Moriarty) has discovered a humongous nest in the spire of the Chrysler Building.

Writer/Director Larry Cohen (IT'S ALIVE! GOD TOLD ME TO) delivers a funny, smart, and wildly original monster movie that defies the usual genre conventions. Harryhausen disciple David Allen ably handles the stop motion chores, although the scenes with the giant Quetzalcoatl are all too brief. Candy Clark is appealing as Quinn's long suffering girlfriend,

but Moriarty's portrayal of Jimmy Quinn is nothing short of amazing - it's an inspired, crazed, Oscar worthy performance in a great little "B" picture. Moriarty also composed and performed two piano numbers for the film. Not your standard creature feature.

This is a brand new 2003 release from BLUE UNDERGROUND, which specializes in luxury treatments of "cult" titles. This DVD features an all-new Anamorphic Widescreen transfer from the original negative and re-mastered DTS 6.1 audio. - **SM**



The Hunchback of Notre Dame

(Color/ Widescreen/110 minutes, plus extras)

• 45th Anniversary Special Edition •

The face that launched a million model kits is now available on DVD. Anthony Quinn starred as Quasimodo in this 1957 French production, and it was his visage that graced the classic Aurora model box-art we all remember so well. This version of Hugo's tale is less well known than the Chaney and Laughton films, and with good reason. Though produced on a healthy budget with good locations and authentic costumes, the film suffers from weak direction and atrocious English language dubbing.

The story isn't helped by Gina Lollobrigida's portrayal of Esmeralda as a sort of flamenco dancing floozy, and surprisingly, Quinn isn't much better as the misunderstood hunchback. His Quasimodo comes off more as a mumbling fool than as a tragic human monster. French actor Alain Cuny is stone-faced as Frollo (in this version, an alchemist), and there's no real drama or chemistry generated by the ill-fated love triangle. Sadly,

this just isn't an engaging film. Still - it's fun to watch the scenes that inspired James Bama's famous artwork, and the disk is moderately priced. It may be a worthwhile addition for the avid Aurora collector or for the "classic monster" completist.

Although it's promoted as a "restoration", this is a fairly bare-bones release from MIRAMAX. The 2.35:1 Widescreen source print is crisp and retains the vivid hues of late-fifties Technicolor. The soundtrack is listed as Dolby Digital Surround but is essentially re-processed mono.

The DVD includes:

- 2.35:1 Widescreen (Letterbox)
- Dolby Digital Surround Sound 5.1
- French Language Soundtrack
- Closed Captioned
- Theatrical Trailer

www.miramax.com - **SM**

Green Acres, the First Season

(Color, 819 minutes plus extras)

Eddie Albert and Eva Gabor star as an upper-class couple who leave their flashy New York City lifestyle behind and move to the country. Of course, that transition proves to be more difficult than they anticipated, triggering a seemingly endless string of goofy situations.

It seems that Oliver (Eddie Albert) spent his entire time in his new digs - Hooterville - trying to instill a bit of sanity and logic to the people and situations he encountered daily. Did it work? No such luck. His wife Lisa, with her way of "thinking" seemed to be more like one of the locals than a socialite from New York. Add to that mix the crazy antics of hired hand Eb and all the rest of the Hooterville misfits and you've got zaniness that lasted for...oh, six seasons. Who doesn't remember Fred Ziffel and his "son," Arnold the pig? Or, probably the best known and least loved

denizen of Hooterville would have to be con artist Mr. Haney amiably played by Pat Buttram. I think my personal favorite is Hank Kimball, wonderfully played by Alvy Moore. His constant confusion throughout each and every episode is a comic masterpiece!

This boxed set of two-discs contains the complete first season from 1965, all 32 episodes and presented in full-screen format. - **FD**



Lost in Space Season One

(B & W/8 discs, 1476 minutes, plus extras)

Here's one set of DVDs that many have been waiting to be able to add to their collections! This 8-disc set contains 30 episodes all from the first season and includes the unaired pilot, "No Place to Hide."

Who doesn't have a favorite LIS episode? Remember the Vegetables? I'd like to forget them...

Who didn't love to hate Dr. Smith's whiminess and antics and who among us didn't want our own robot? Well, the memories are all here for us as we travel space with the

Robinsons and live through their experiences as they try and fail (over and over again) to return home from their voyages into the unknown.

We can thank our stars that Polar Lights has issued a Dr. Smith kit, reissued the Robot that Aurora originally made famous and the Jupiter 2 in a number of versions, but wouldn't it be great to have even more figure kits based on this cast?

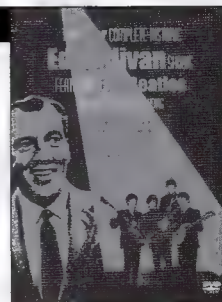
- **FD**

Ed Sullivan presents the Beatles

(B&W/ Full Screen/2 Discs/240 minutes)

"Ladies and Gentlemen, please welcome a fine bunch of youngsters from Liverpool who call themselves -The Beatles!" So it began on a Sunday evening in 1964, as 73 million viewers tuned in to The Ed Sullivan Show to witness musical history in the making. The Beatles American debut kicks off this 2 Disc package, which features four Ed Sullivan Shows from 1964 and '65 - including 20 different songs by The Fab Four performed live on television before a thrilled studio audience. But that's not all. These programs are presented in their entirety including other acts and original commercials. Frank Gorshin, Soupy Sales, Cab Calloway, and Allen & Rossi make appearances as well as Ed's usual coterie of never-to-be-heard-from-again "novelty acts" such as Pinky & Perky and

The Nerveless Knocks. There are also great vintage ads for Aero Shave, Anacin, and "America's Favorite Pizza from Chef-Boy-Ar-Dee". But it's John, Paul, George, and Ringo who make this package. From "All My Loving", all the way through "Help!" - this DVD offers a perfect video time-capsule which captures Beatlemania in it's full joyous bloom. If you were there in '64, it will bring back wonderful memories. If you weren't there, here's your chance to see what the excitement was all about. - **SM**



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JoyRide Entertainment..

Coming soon from JoyRide Entertainment (not courtesy of Fred's two feet) will be this first-ever 1:18 scale rolling replica of the Flintmobile from the animated

Flintstone's cartoon.

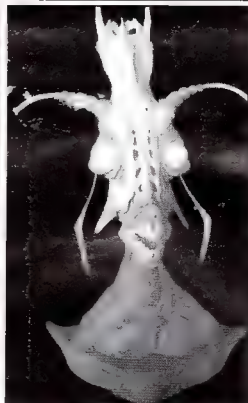
Straight out of Bedrock, you can ride "with the family down the street" in style, as the die-cast chassis will roll on cold-cast "wheels," and also feature a cloth top. Plastic figures of the Flintstone's and the Rubble's will be included, so you can have a yabb-dabba-doo time with this pre-hysterical replica! Available August 2004. (Dates are subject to change without notice)



Headhunters Studio...

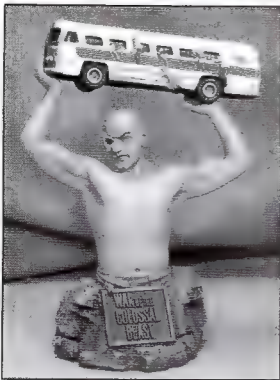
...introduces two new busts from the original "Bonehead" line of busts. First up on the left is Admiral Enob. Sculpted by Dave Britton, this bust is 10 inches tall and produced in solid resin. The cost is \$70 plus \$10 shipping and handling.

General Mantis is shown on the right. For more information on these two busts or any of the other quality kits that this company produces, please contact them at: **Headhunters Studio, 4275 Remuda Lane, Ontario, Oregon 97914 Tel: (541) 889-6275** or via E-mail at: **Headhunter@cableone.net** or on the Internet at: **www.headhuntersstudio.com**. Please note this is a new address!



Monsters Direct...

announces the release of the Colosal Beast Mini-Bust. Bust is approximately 8" tall, is fully licensed and produced by Monsters Direct, in conjunction with AMC-TV and Monsterfest. Bust comes unpainted and unassembled. Includes base shown. Contact them at: **1111 Mary Crest Road, Suite L, Henderson, NV 89074 • Tel: 702-719-2400** or via E-mail at: **sales@monstersdirect.com** or **www.monstersdirect.com**



Tamiya..

has just released the ProCraft Hobby & Craft Gloves. These 100% Lycra gloves are tough and resist chemicals. They also protect your models or work surface from skin oils, dirt and lint. They are cool, clean and comfortable, provide excellent tactile grip and dexterity for fine assembly work. They are reusable - paints and glues are easily removed from glove surface. So, next time you're in your local hobby shop, ask for these gloves, available only through Aliso Hobby Distributors: **www.alisohobby.com** or **877.283.5530**

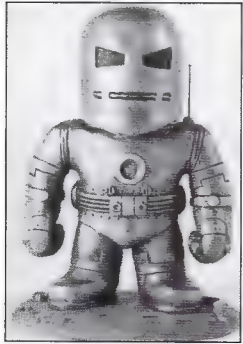


Dr. Voodoo...

is back after an eight-year hiatus! Sculpted by William Lynn, Iron Man is a super-deform-style resin kit that's available now.

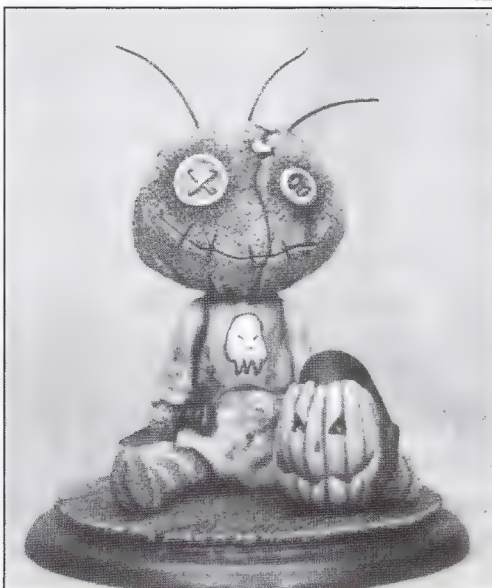
As depicted in his first appearance, there are five highly detailed pieces to this kit; four are made of resin and one steel accessory.

Kit stands 5 1/2" tall and comes with a detailed base as well. Please contact the following for more information: **William Lynn, Attn: Dr. Voodoo, PO Box 26067, St Louis, MO 63136, E-mail: electrovelvet@aol.com**



Sci-Fi Matters...

Gary Rochio, the owner of Sci-Fi Matters contacted us to let us know that he has closed the doors and has returned to his career in market research. Gary says, "It is not a decision I made lightly. Although my love of sci-fi modeling continues, I miss the day-to-day business challenges and problems that researchers are asked to examine and solve. I leave Sci-Fi Matters very proud that we have one of the highest customer service satisfaction ratings in the business...." Gary also wanted us to know that Steve Iverson has purchased Sci-Fi Matters' original patterns of the Spaceship Luna & Rocky Jones Space Ranger Orbit Jet model kits. For more on those, go to **www.cultTVman.com**



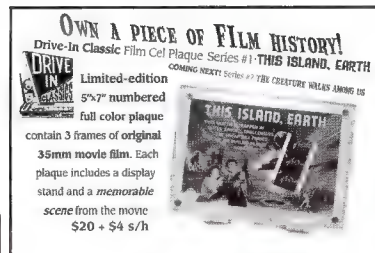
Jean-Louis Crinon...

has three new kits available for you! First up on the top left is Hide and Seek, made of resin and wood and is approximately 11 1/2" tall in 30 pieces. The middle shot shows The Carver, produced in resin and metal and approximately 4" tall in 6 pieces. The picture on the right shows The Empathy, which is also produced in resin and metal, approximately 6" tall in 12 pieces. A black and white catalog with photos and price lists is available for \$3.00. For more information on the above kits or anything in Jean-Louis' line, please contact him at: **Jean-Louis Crinon, PO Box 34413, San Francisco CA 94134-0413, E-mail: mrfroggy94101@yahoo.com** or on the 'Net at: <http://www.theexo.com/crinon.htm>

Earthbound Studios..

is now offering the Film Cel Plaque series! First up is This Island Earth and it is a limited-edition (limited to 100), numbered, full-color plaque containing three frames of the original 35mm movie film. Each plaque includes a display stand and a memorable scene from the movie. You can call to choose a specific scene. Cost is \$20.00 plus \$4.00 s/h.

This summer, they will release The Creature Walks. For more information, contact: **Earthbound Studios, Tel: 360.263.8535 or via E-mail: jbrokaw@earthlink.net**

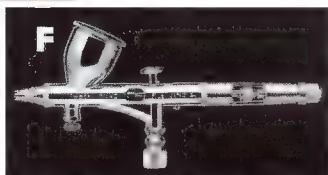
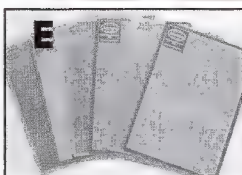


Medea-Iwata...

introduces a number of new ones for your airbrushing pleasure and ease. A) Eclipse G6, a unique pistol-grip airbrush sprays and performs like a large airbrush with its 0.6mm nozzle. B) Power Jet Lite Compressor, featuring a powerful twin pump, 1/6hp motor. C) HP-B Plus airbrush. A dual-purpose cutaway and pre-set handle for easy clean up and precise control has been added among other things. D) HP-CH features the new Micro Air Control (MAC) Valve Technology. E) Hotmatz! These self-healing cutting mats in six hot color combos! F) Custom Micron CM-C also features the MAC,



which enables infinite control of the airflow at the head of the airbrush for greater control of stippling, fine details and finely atmozed background spraying. For more info, check out: www.iwata-medea.com



Mojo Resin..

has Hellboy waiting for you. 120mm resin with base. Retails for \$35.00. Contact: mojoresin@comcast.net



Stewart Jackson..

Check out the first two big Hammer sculptures from Stewart Jackson. Lust For A Vampire is over 14" and The Vampire Lovers (not shown), is 16" tall.

Stewart has the next two already in the works. For more information, contact: jbrokaw@earthlink.net



COMING AT YOU...

from the folks at Diamond!

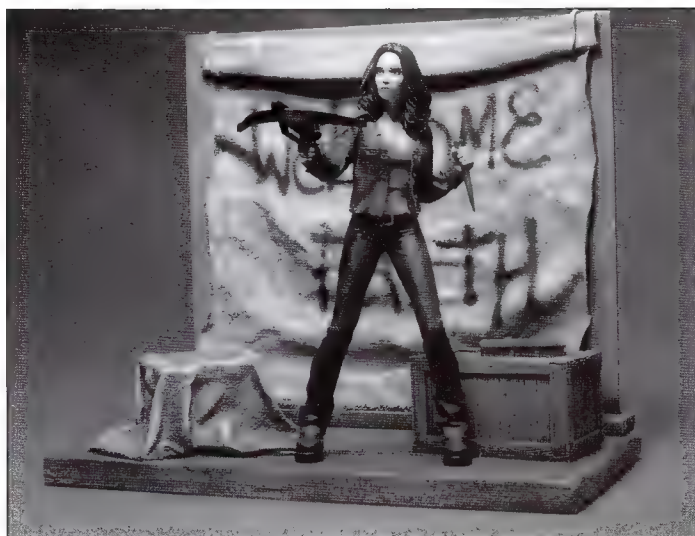


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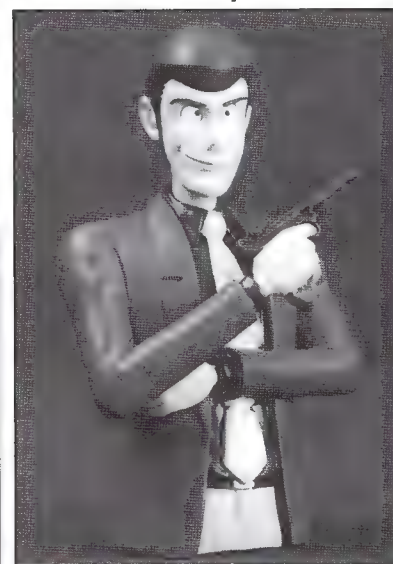
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**Model Show
& Contest**

• If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

• APRIL •

- **Chiller:** The second installment of this show happens this month. Call the Chiller Hotline at 201.457.1991 for more information or check it here. We'll post more as it becomes available!

• MAY •

- **WonderFest™:** May 15-16, 2004, Executive West Hotel, Louisville, KY. Hotel: 1-800-626-2708. Show information: www.wonderfest.com
- **IPMS Region 4 Convention:** May 22, 2004 at Owens Community College, 30335 Oregon Road, Perrysburg, Ohio. For more information please visit our website: <http://members.toast.net/toledoplasticmodelers> or phone (419) 472-9163.

• JULY •

- **2nd Annual Mid-Atlantic Swap Meet:** July 24, 2004 at the Marlboro Volunteer Fire Department, 7710 Croom Road, Upper Marlboro, MD. For more information, contact Bill Brierton at 301.627.5385 or via e-mail at: engco45@mindspring.com

• AUGUST •

- **2004 IPMS/USA National Convention:** August 4 - 7 at the Phoenix Civic Plaza, Phoenix AZ. IPMS/USA Model Contest; 40,000 sq. ft. Vendor Room, Judge's Clinic, Modeling Seminars, Display-Only Table, Chapter Displays, Spouse's Lounge, Family Activities. Hyatt Regency Hotel, 122 North Second Street, Phoenix AZ 85004, Tel: 1.800.633.7313. For more information, head to www.ipms2004.org or Dick Christ, Convention Chair, 480.983.7131, info@ipms2004.org, Kevin Henthorn, Vendor Coordinator 480.396.8738, vendors@ipms2004.org.

• OCTOBER •

- **Radio Controlled Hobby & Trade Association (RCHTA):** October 14 - 17, Trade-only days: Oct. 14 & 15, Public days: Oct. 16 & 17. Donald E. Stephens Convention Center, Rosemont, Illinois, www.ihobbyexpo.com

• **Cylon Raider...Continued from page 37** •

dimensions, which made the suffering pay off in spades.

Without attacking the lower hull, the upper hull casting was cut through the midline to section off the cockpit and rear cockpit areas so that they could be put onto a fresh styrene mounting plate. This central rise now contained all the corrected angles the original had at the right proportions.

Then Mark scribed in all the original lines and panels onto foam and bondo resculpts of the left and right halves of upper hull plates. By doing the patterning in this order, we could have a guide by which to match the lower hull to, as it would require as much complete rebuilding.

By the time we reached the lower hull, it was now two months later and the pressures to move this newly created pattern into production were mounting.

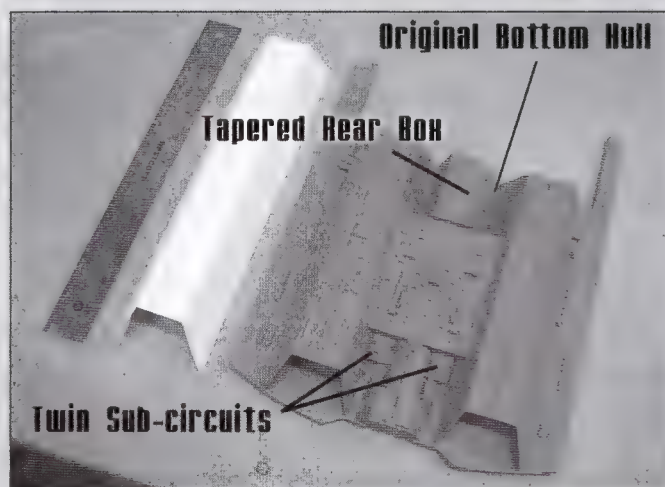
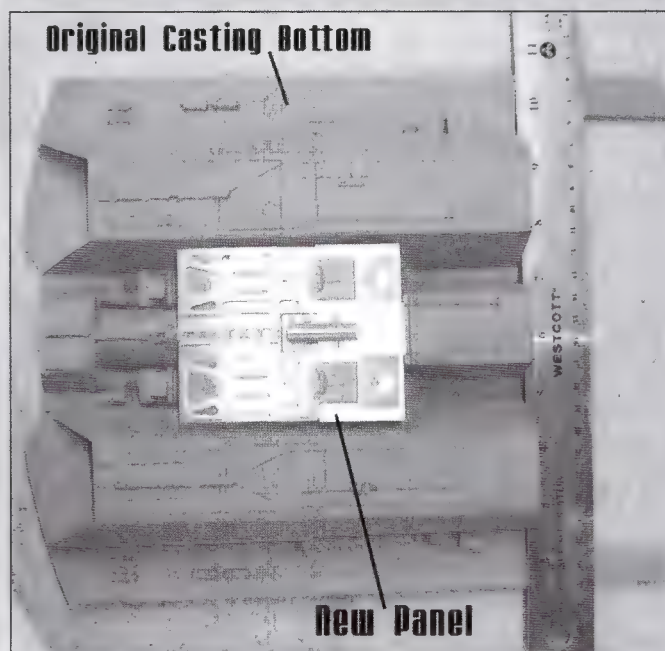
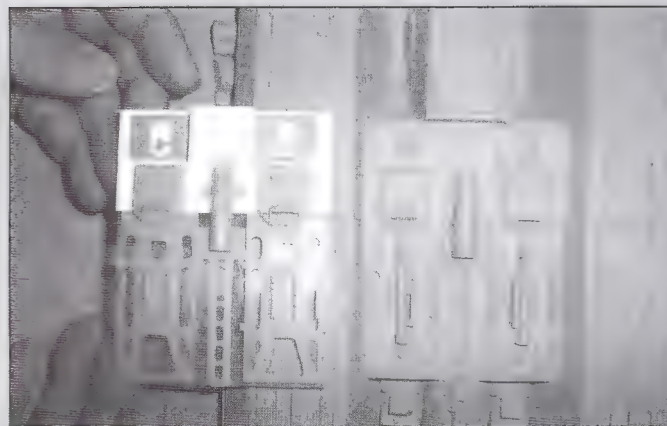
I knew Mark was becoming entrenched in this project and requested a "go to completion" evaluation meeting. What was revealed was the fact that the lower hull had a lot more unresolved problems than the upper hull.

Mark, against his nature to complete this project, reluctantly turned over all the patterns to my care as I was now free from many other projects to devote my full attention to finishing out the rest of the patterns.

In his defense, I can state that he had overcome the major obstacles and had in fact provided me with a reliable base upon which to adjust and finalize the lower hull. Not to mention the fact that he had found all but two or three minor original plastic kit parts crucial to detailing the surfaces. The oddest was the bomb faring necessary for the exhaust vents on the Raider's rear engines.

He had the lower hull acrylic plate cut to the proper size and it only needed to be heated to give it the proper hemispherical inward curvature. That alone was a feat I'll never try again. I would have rather favored just buying a large acrylic hemisphere and cutting away what was necessary, as was probably done on the original pattern. Still, we got it to match the original copy casting.

Since I wanted to light this replica from the beginning, there would have to be a service port for the battery box. The idea was to run two white LEDs for the rear engines and two amber LEDs for the front lights. The bottom detail panel was a natural break-point for the three AA batteries that were needed to run the entire system. The power switch would be activated at the rear central disk. Luckily, Mark had completed that portion of the assignment when I took over. All I had to do was add the surrounding box and screw points and we had a clever disguise.



Above Top: Re-creation of central detail panel, which doubles as battery case cover and stand mount.

Middle: Adaptation of new panel onto test fit of original lower hull.

Above Bottom: Re-creation of proper length intake corridor, now stretched to accommodate the lower rear engine section.

A Brief History of the Cylon Raider Miniature

After completing the Cylon Raider project, I asked Gene Kozicki and Mark Dickson to once again beat the bushes in search of historical tidbits that I hadn't collected. Thankfully, assembled here is a short, yet comprehensive look back at how these memorable villain ships were dreamed up.

To paraphrase, the earliest ideas began with concept paintings by Ralph (Star Wars) McQuarrie. In its first incarnation, the Cylon Raider was going to be a new spin on the "classic saucer" design, derived from the Cylon Basestar configuration.

If this idea had gone through, it would have been a classic saucer with a symmetrically smooth shaped upper and lower hull; the only surviving feature was the "clipped wing tips." These early drawings also show a prominent fan duct on the top of the saucer. The rear of the saucer had cut-out regions for classic type rocket engines.

Joe Johnson is credited with reworking these early McQuarrie concepts into what would be considered a more recognizable version of the final design, in that he added the upper midsection detailing and intake scoops along the underside. Most notably is the transition of the saucer into a curved dish-like shape. The clipped wings are still there, but further outward and smaller than originally conceived. It is at this point that the cannons in the troughs appear, which were embraced as a primary feature of the Cylon Raider's openly armed façade.

It has been discussed (by many a fan of the show) that there may have been a reason for the troughs, as it would allow for the outer wings to retract to possibly conceal the cannons (during high speed chases). Thus, the wings would deploy as the target was within firing range and the cannons would be brought to bear on an unsuspecting victim.

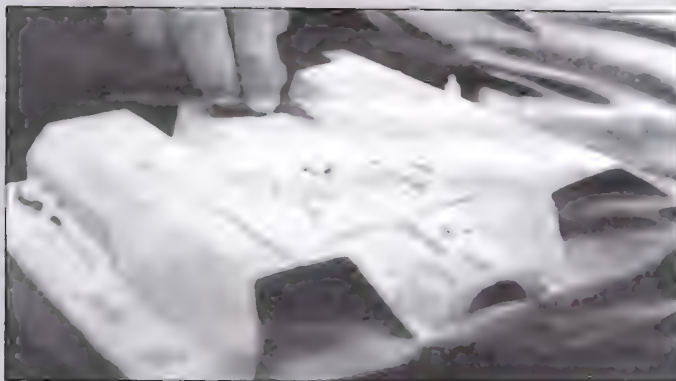
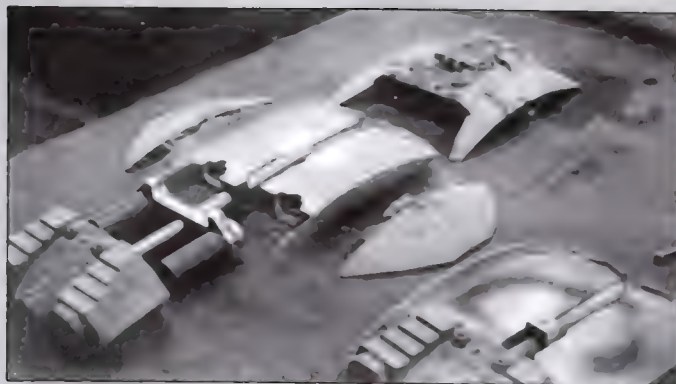
This "myth" probably started as a result of the Mattel toy, which may have been a misinterpretation on their design team's part (given the drawings and models presented) as to the Cylon Raider's overall design.

It is assumed that ILM or MCA-57(which became Apogee), began making a study model. A shot of a prototype sitting atop one of the model shop tables, is distinguishable from that of the final models by its rather flat posture on the table.

Further investigation revealed that the actual miniature patterns were quite possibly created from a large Plexiglas hemisphere that was cut along the uppermost (North Pole) section, to create a flattened (elliptical) upper hull master shape. The lower hull was then a reverse of this shape, retrofitted onto the upper hull design master.

Early photos show the startup with nothing more than pencil lines, diagramming only the basic panels and grid.

Placed on the upper middle section of the upper hull is a section of the upper deck/engine of a Panther model kit, trimmed to fit the contour of the hemisphere. Later photos of this early prototype show more model parts added



• Cylon Raider...Continued from page 49 •

to create the overall shapes on the hull. At this point this new prototype miniature is reminiscent of the Colin Cantwell designs for Star Wars, where large model parts were used to create the basic shapes. Previously, basic shapes were made up to fit the designs, then finer model parts were laid in to spice the detailing.

As work progressed on the actual master, the Panther hull was replaced with a cockpit/engine deck made out of styrene. This new version is wider now and lower in profile than the previous kit part was and does not feature the exhaust fan detail that was on the Panther deck. All other detailing begins to match the final look with which we have become familiar.

One area that underwent numerous revisions was that of the canopy. Originally, the Joe Johnson drawing was very sleek with no slats (louvers) or struts (rods). Different combinations of lengths, widths and number of mullions were tried until the one shown here in the original shots was achieved.

Listed below are but some of the most notable model kits used to create the surface details.

1/72 Hasegawa: Morser Karl (originally Thor).

2 kits needed

1/72 Hasegawa: Leopold (originally Anzio Annie)

2 kits needed

1/35 Tamiya: Schwerer Panzerspahwagen 8 rad Sdkfz 232. 2 kits

1/35 Tamiya: Centurion Tank. 1 kit needed

1/35 Tamiya: Panther Sd Kfz 171 Ausf A. 4 kits needed

1/35 Tamiya: Panzer Kampfwagen III Ausf. M/N
1 kit needed

1/24 Bandai: King Tiger. 1 kit needed

1/76 Nitto: 105mm gun. 1 kit needed

1/72 Esci: T34/76 tank. 1 kit needed

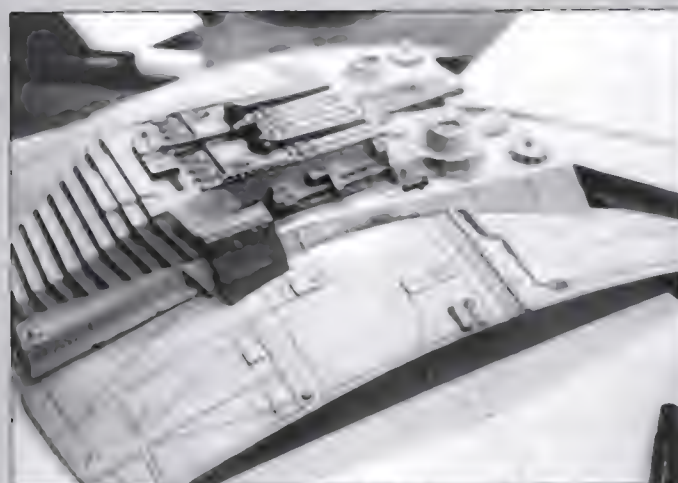
1/32 Hasegawa: F-104C Star fighter. 1 kit needed

1/8 Monogram: Hot Rod (T-Bucket). 1 kit needed

1/48 Monogram: B-29 Super fortress. 2 kits needed

1/48 Furman: Panther Ausf G Sd Kfz 171. 1 kit needed

1/72 Aurora: Invaders Flying Saucer. 1 kit needed

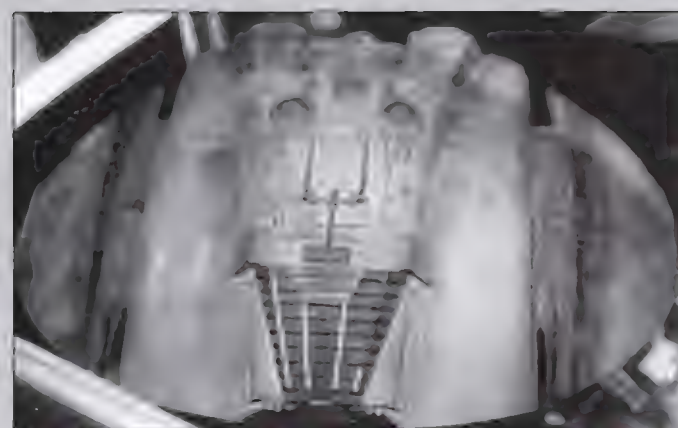
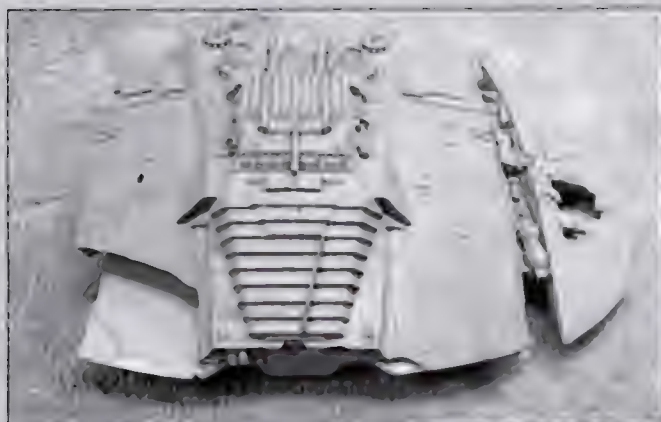


Above: A rare shot of the Cylon logo being applied in green pinstripe tape to the inward section of the upper hull - moved later to the wings.

Middle: Final configuration of upper hull, spotlighting the infamous Aurora "Invaders" interior doorways as side surface plant-ons. Four thin styrene rods would be added to the front louvered section to complete the look. Note that the Cylon logo has been moved off this upper area in favor of placement on the upper wing outer most edge.

Bottom Left: An overall look at a remaining foam casting.

Bottom Right: Circa 1990 - real Cylon Raider miniature on display



The detail parts were separated for casting. These included the two front twin (left and right) control sub circuits, as well as the rear tapered central box.

Since each of the underside main intakes (for lack of better description) had to be lengthened, they were copied from the original copy casting and revised up to the new proportions. Into the front sections were added a matching set of intake grills (more of the original plastic detail model kit parts), onto which all of the original panel lines were scribed. Only tiny plant-ons were needed to complete the overall look.

The rear most section of the lower hull was reserved for copying on the central pipe conduit (originally placed to conceal the motion-control mount) as well as several last and hard to find tank parts necessary to the complete look.

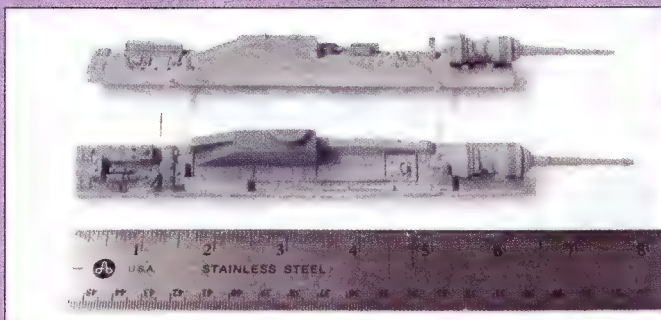
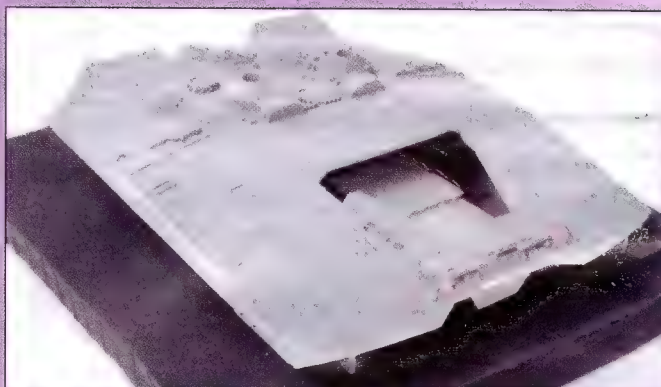
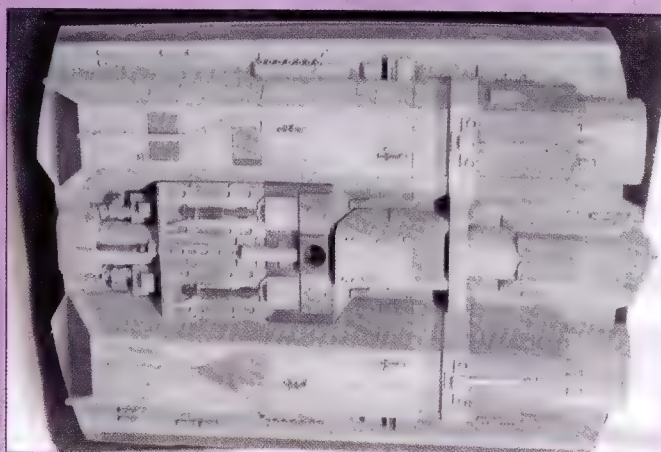
Patterns to castings

To mold this was a bit of a theoretical nightmare to say the least. My goal from the beginning (besides making a companion model to the Viper) was to emulate how the original Monogram kit was produced. Yet, with resin there are always molding trade-offs that dictate the limits to which the model parts can resemble injection styrene. In our case, we decided to reach for "new limits."

The first such new boundary to push was that of the shell thicknesses which we shaved down considerably to help eliminate the "brick," that would normally have been the result of casting the upper and lower hulls as separate parts - closely resembling the original model.

Any surface part that presented a major undercut was separated from the main hull patterns and cast as individual pieces. These included the twin lower sub-circuits, the rear tapered lower hull block, the battery cover, the upper hull front louvers, the rear main deck, the differential-looking rear part, the left and right rear tank wheel plant-ons, as well as the little shingle that mounts atop the rear deck.

Separate challenges were the wings and troughs. These interrelating parts had to be rebuilt up to proper specs. Additionally, the thin walled wing's underside voids were closed off with the proper panels so they wouldn't punch through every time they were picked up (a chronic problem on the old original miniatures). The troughs were constructed of acrylic lengths that had pin registration markings along the sides, denoting starboard and port side connections. I opted to add a hidden cannon support due to the flimsy manner in which the cannons connected originally - which was never really clear to begin with. I suspect they were just glued on and



Top: Completed lower hull casting with battery cover in place.

Second: Testing the amber LEDs in the front light sockets.

Third: Port and starboard troughs with cannons mounted.

Bottom: Alignment of outer port wing to port trench (now glued onto main upper/lower hull combination).



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Remodeling: Not Just For Houses Anymore!

Wolverine Revisited by Tony Phillips

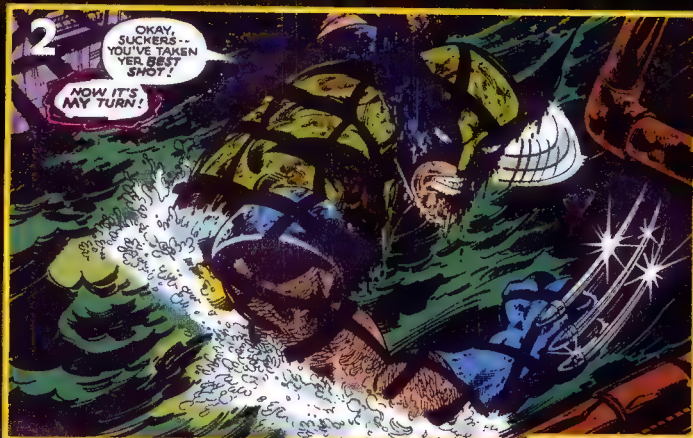
Prologue

Have you ever had a model that you built just cry out to be repainted, renovated, or just re-modeled? Who hasn't, right? Well, I've had this Horizon vinyl model kit of Wolverine - that I built around 1996 - staring at me for a while now, as if to say, "You know you could do better." At the time I built it, I was just getting back into the hobby field and my skills were... shall we say, still developing? I had no idea how to successfully use techniques such as washes and drybrushing for convincing shadows and highlights. And I hadn't even touched an airbrush! As a result, my rendition of this terrific Clayburn Moore sculpt was less than stellar. To add insult to injury, this is one of my very favorite characters from the Marvel Comics Universe! Aaarrggghhh!!! So, after several years of this buildup sit-

ting on the shelf and bothering me, I decided to make something special out of it. A diorama: a scene more befitting the character.

Enter Inspiration!

One day recently I was looking through a collection of X-Men comics known as The Dark Phoenix Saga. If you've never read this series, I highly recommend it. Anyway, at the end of X-Men issue #132 there was this panel showing Wolverine - battered and nearly beaten by the Hellfire Club - emerging out of the sewer, ready for "round 2." In a nutshell, all the rest of the X-Men had been captured and it was up to the Clawed Canuck alone to free them. This one panel of that one comic stayed in my memory all these years and it suddenly occurred to me...this would make a great diorama! (Fig #2)



Preparation

First thing I needed to do (after explaining to my wife why I was not working on one of the 50+ new model kits in my stash) was to strip all the paint off of my old Wolverine kit, separate the arms and legs and prepare him for his new life. My favorite way to strip vinyl and resin model kits is with the auto degreaser Castrol SuperClean, which can be found at most auto parts stores (Fig #3).

Next, I determined the general size of the diorama, the position of my figure and the overall look I wanted. After careful consideration, I chose to use a plastic bucket as my sewer pipe. Although this selection may raise a few eyebrows out there, it seemed to have the best combination of shape and size for my application. Also, it had a slight narrowing effect from the top to the bottom, making it perfect for the forced perspective I wanted to achieve. Having already decided that I wanted the look of water pouring in, I created a drain pipe spout just above and behind Wolverine using a PVC elbow pipe (Fig #4).

The Journey Begins

My goal in this scene was to include several elements that were shown or eluded to in the comic book panel which inspired me, yet I didn't want the background to be so busy that it would detract from the star of the show: Wolverine! I started by building a simple wood base on which to support the bucket, then I added a 2" section of PVC pipe on each side, a small platform to elevate the back of the bucket and a block of 3/4" thick pine to form the front wall (Fig #5). The ground was covered with plaster cloth

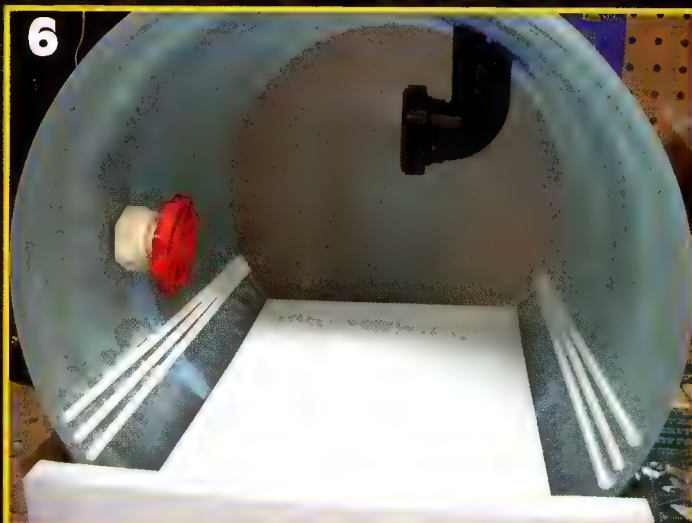


and decorated with some rocks and gravel from Woodland Scenics.

The next step was to determine exactly where the water line should be. I created a waterline plateau from .08 thick styrene backed with small pieces of wood for support from underneath (Fig #6).

Now I went about the task of how I wanted the figure to appear. In the comic panel, the water was all the way up to Wolverine's waist. I considered this, but ultimately chose to show a little more leg than that. Still, part of the lower extremities had to go, so I grabbed my saw and scalpel and proceeded to amputate Wolverine's legs in order to attain the desired look. I also repositioned his right arm slightly to make it look like was just coming out of the water, claws extended (Fig #7). Speaking of claws, I replaced the wimpy-looking vinyl ones that came in the kit with some cross-stitch needles that I found at the craft store. I just gave them a little bend with my pliers and - voila! Instant metal claws in miniature!

To add a bit of drama, I added a long, bent pipe - like Wolverine just tore it off the wall. I started with a length of shielded wire (a little thicker than coat hanger wire) which I bent into the appropriate shape. Then I cut short pieces of 1/4" styrene tubing to cover the straight areas of the pipe and glued them in place. Next I cut very small, wedge-shaped sections of the same tubing for the bends in the pipe, sliced open one end, slipped it over the wire, then glued them in place. The remaining exposed wire was covered with putty. This proved to be one of my favorite elements in the diorama, really working well to denote the action and rage of the character (Fig #8).





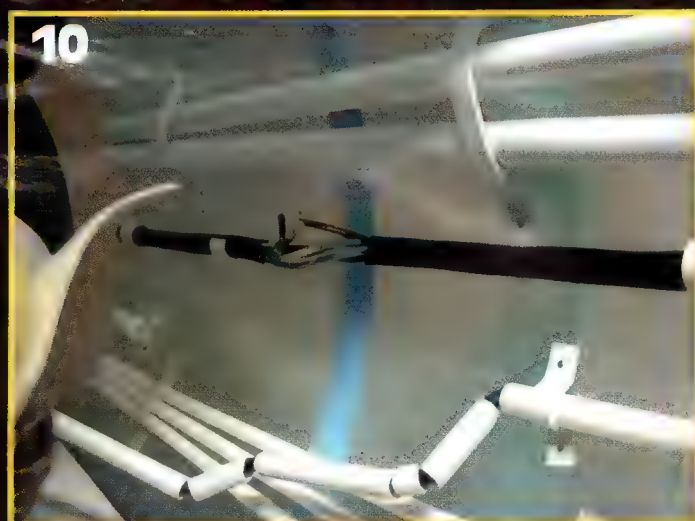
I purchased styrene tubes of various sizes (1/8", 3/16", 1/4") from my local hobby shop to use as "pipes" in my sewer scene. I also created a large pipe with a shut-off valve, as well as a big drain grate to put in the background behind Wolverine (Fig #9).

It looked rather strange to have these tubes running the length



hobby knife. This trick works great for simulating nail heads too, in scales from 1/8th to 1/6th (Fig #10).

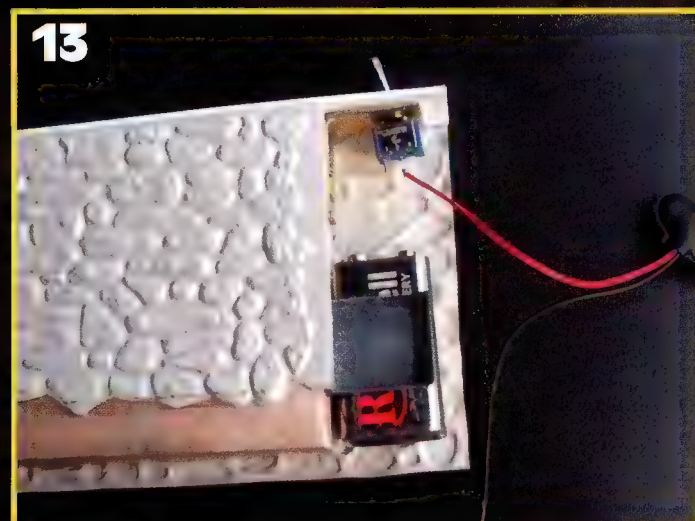
One little setup in the story has Wolverine partially slice through a power cable found in the sewer. Later, toward the end of the next issue, the water rises in the sewer just enough to short-out the wires,



of the sewer pipe with nothing (visually) supporting them, so I created some straps out of thin strip styrene. To give them a little more realistic look, I added rivets to each of the straps by cutting off the heads of straight pins and gluing them into small holes made with a



resulting in a very handy power outage during the X-Men's rematch with the Hellfire Club (see X-Men #133). To reflect this in my diorama, I created a power line conduit by using a bundled cable, sliced through most of the internal wiring, but left a few strands intact. I





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really liked this effect (also shown in fig #10).

As I looked over my work and compared it to the panel art from the comic, I noticed that the original had a very interesting shadow across Wolverine's body, which looked like it came from a window of some sort. So, even though this isn't something you would normally have in a sewer, I decided I wanted to add this detail to my scene. I started by cutting out a 9-pane frame on the top left of the sewer tube, then covered the entire frame with putty. The next day, I was able to add character with my rotor tool and needle files, creating an old, weathered, iron grate feel (Fig #11). To cover the hole in the top of the sewer created by the drain pipe, I cut out a square of sheet styrene and placed mini brads (found at the craft store) all around the edges to create a "steel cover plate" (Fig #12).

It's Always Something

At just about this time in the project, I happened to get together with a couple of local model builders, to ask for their opinions of my little vignette. They came up with a few suggestions that I really liked a lot, so I decided to add them to the diorama. One idea was to make the sewer tube look like it was made out of cement. This was probably what the Hellfire Club's sewer was made from, considering the time era. I was also encouraged to use several different finishes for the various pipes. This would add a nice variety to the sewer décor. One last suggestion my buddies had was to add a utility light bulb. Luckily, one of the guys had an old train set light that he was willing to donate to the cause (thanks again, bud!). So I bought a small switch, some wiring and a 9 volt battery to power it. For best placement, I decided to cut out a section on one side of the block of wood I was using as the front wall of my base to house the battery and switch (Fig #13). Once everything was in place, I covered the front, back and opposite side of the wood block with a sheet of



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styrene formed to look like a stone wall. This product is made by Plastruct and is available at most hobby and model train shops (Fig #14). Finally done with all of the construction work, I was able to putty, prime and paint.

Painting Wolverine

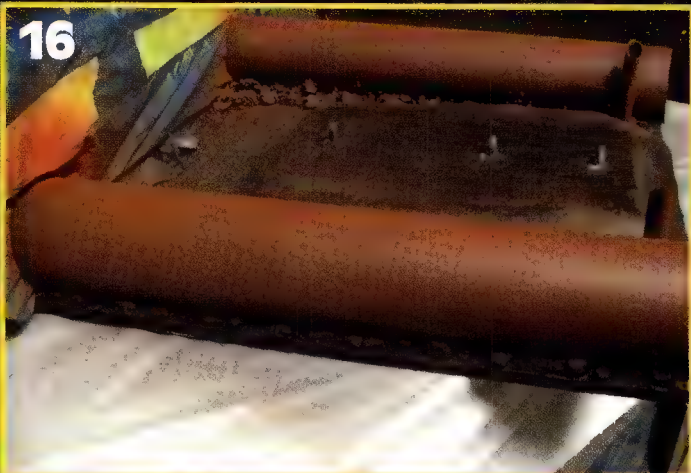
I started with a white primer which makes a better undercoat than gray since most of his costume is yellow. I airbrushed the yellow and skin tones and hand brushed the rest, using only acrylic craft paints, thinned with water (Fig #15). Then I made him all grungy by airbrushing around the base of his legs with the same green color that I used in the sewer water. I also added a few brown spots and "drips" in key areas. To complete the figure, I added a bit of arm hair by brushing some steel wool over coarse sandpaper onto gel medium (read about it in Mark McGovern's article on "The Crusher" kit in issue #52 of MR!) and glued the claws in place.

Painting The Base

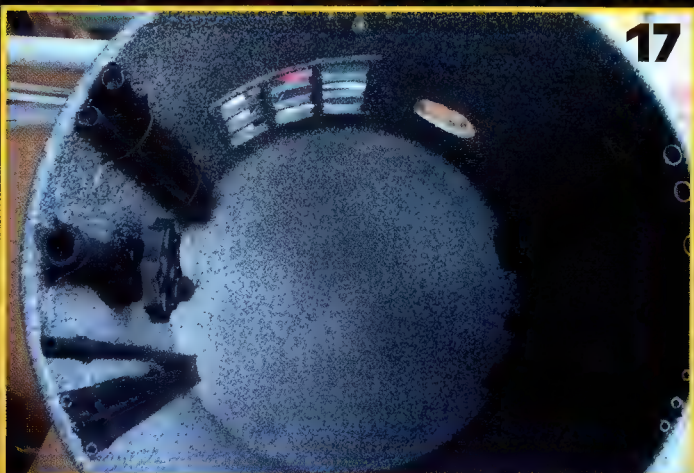
I didn't want the base underneath the sewer tube to get a lot of attention, so I base coated it with black and just picked out a few details to drybrush, e.g., rocks, earth, etc. For the large pipes on either side, I lightly airbrushed Burnt Sienna over the black, giving it a well-rusted look (Fig #16).

Painting The Sewer

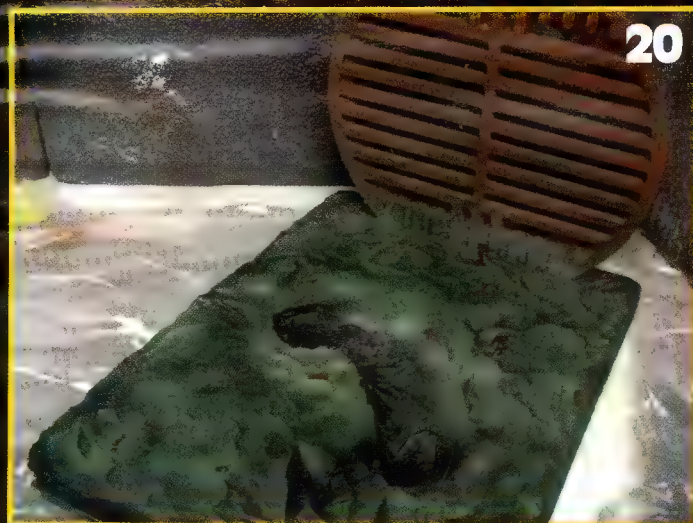
The sewer tube itself was a different story. Again, I base coated it black, but then used a textured spray paint called Fleck-Stone to give it a cement/concrete effect. I subdued the "granite" look slightly with a dusting of gray paint (Fig #17). As for the pipes, the smaller "conduits" were painted black, the medium-sized pipes were painted rusty-aluminum and the larger pipes were given a copper



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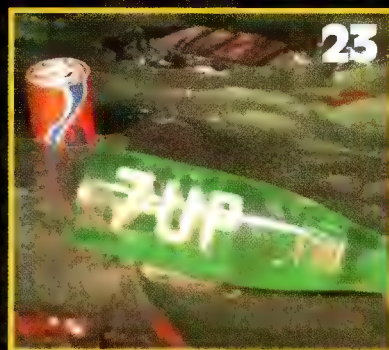
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patina treatment (*Fig #18*). Now, are we all ready to get soggy? Read on...

"Oh, Water Boy..."

After several tests, I decided upon Durham's Water Putty to form the body of choppy water in the sewer. Since this stuff dries hard in minutes, I needed to create a "staging area" which would allow me to remove the section once it had set up. That way I could paint the entire piece without the constraint of working inside a bucket, then relocate it to the main sewer tube. I purchased another bucket, exactly like the one I was using for the sewer. In this way I was able to get the same curve to the edges of the water as the original. I set the waterline plateau inside the new bucket and used masking tape as a dam to avoid spillage. Then I glued the drain grille to the back end of the waterline. I needed this to be in place before I poured the sewer water so that it would naturally flow in and around the drain. I then set Wolverine on the waterline, covering most of him in plastic sandwich bags to allow me to remove him later. I mixed up a batch of the Water Putty using the formula of 3 parts powder to 1 part water and poured it onto the waterline, about 1/4" deep. Then, about 10-15 minutes later, when its consistency resembled that of cookie dough, I took an old spoon and made small ripples in the area furthest away from Wolverine and more active "scoops" the closer it got to him (*Fig #19*). Once the putty had fully cured (24-48 hours), I primed and then painted the water in a mixture of green, black and brown to portray a deep murkiness. Some highlights were then applied by adding yellow to the green (*Fig #20*). I followed this up with a few coats of my new favorite gloss coating: Future Floor Polish.





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Even though the sewer water looked pretty good, I felt it needed some authentic-looking garbage in there. After a short shopping trip for dollhouse accessories, I was able to find a fish, a 7-UP bottle, a smaller water bottle, an old crusty metal pail, and a newspaper with two printed pages. One thing I couldn't find that I had to make was a soda pop can. You're gonna LOVE this trick! I took a small section of 1/4" styrene tubing and cut the bottom at an angle with my hobby knife so when I attach it to the water it'll look like it's just "bobbing" there. Then I cut a 3/4" square piece of aluminum foil and shoved it up through the bottom of the tube with the eraser side of a new pencil. Threw a bit of paint on it and -- instant soda pop can (Fig #23)! I then strategically attached my garbage around the water, being careful to balance the scene and not get in the way of where the waterfall and Wolverine were going to reside (Fig #21).

Once that was done, I installed the completed waterline plateau in the sewer tube. Then I was able to attach the drain pipe to the



25

ceiling and formed the foundation for the waterfall with a narrow strip of .06 inch thick sheet of clear plastic. Now it was time to add the Water Effects product to bring the waterfall to life. This stuff is very easy to work with. You just squirt it on and move it around with a toothpick or cotton swab (Fig #22). I put a layer on the top and bottom. At this time I also added splashes around the back side of the sewer water where it would be hard to get at once Wolverine was in place. Speaking of the main man, I set the figure in place (like a glove!) and finished the splashes all around his legs and under his right arm. All in all, I was quite happy with the outcome (Fig #24).

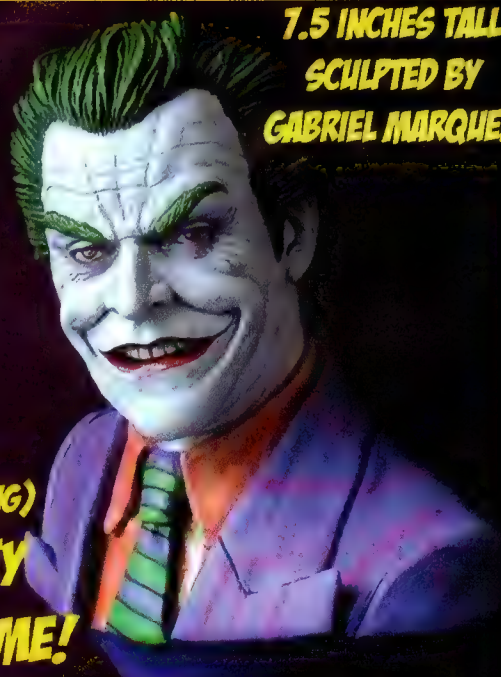
So, there you have it, an actual 3-D manifestation of a memorable panel from the X-Men comic book! And, as a result, a much more original and satisfying piece on my shelf (Fig 1 and close-up of completed diorama above, fig 25).



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A Special Effects Stage in Miniature with Hilber Graf

The dream of some modelers is to work in the movie industry, creating special effects miniatures. I was fortunate to live out that wish back in the 1980s. Since most effects on the big screen nowadays are generated by computer graphics, very few model builders will have the same opportunity I did.

My memories of that bygone era involve long hours, sore eyes and food hastily prepared from a catering truck. The average Hollywood model effects shop was a monument to clutter. Tools as delicate as a surgeon's were often scattered among thousands of bits of plastic, metal and kit-bashed parts. Blobs of hardened superglue splattered work tables, solvent fumes hung in the air and a layer of dust frequently settled over everything. I never ceased to be amazed how any of us accomplished stellar paint jobs in such an environment. Nevertheless, I loved the experience.

Occasionally I was assigned to be on effects shooting stages to do emergency repairs. Studio grips were not known for a delicate touch when handling fragile miniatures. Stages fascinated me. They were a sea of hot lights, camera equipment and multitudes of electrical cables strung over the floor like so many jungle snakes. Come with me on a nostalgic journey into the past!

A Blueprint for Star Flight

Countless Star Trek models have been constructed, treated like miniatures of full size vehicles, but I wanted to do something different. When I read William Shatner's *Star Trek Memories* (Harper Collins, 1993) and *Famous Spaceships of Fact and Fiction* (Kalmbach Books, 1996), I was delighted by photographs of the Enterprise effects model on a shooting stage. Recreating this (a miniature of a miniature being filmed) was a fresh approach to the subject.

I gathered my Star Trek reference books and magazines, studied photographs and then scribbled a few sketches on how I wanted the scene to appear (Photo 1). It didn't take long to realize most Enterprise kits simply were too large for a practical size display of a shooting stage. A smaller version was required. After some search, I unearthed two out-of-production AMT/ERTL kits: *Star Trek - The Enterprise Incident*, #8254 and *Star Trek Space Ship Set*, #6677. The former Enterprise model was meant to be wired for fiber optics, but was painfully tiny - about four inches long. I really couldn't see how it would function and since I've never seen anybody actually build this kit, maybe my assumption was correct. The other example measured seven inches in length and deemed more feasible if I desired to install miniature lighting.





Scotty, I Need More Power!

Installation of miniature light devices, especially in a model of this diminutive size, requires careful planning. You create the system first and then assemble the kit around it. I wanted a self-contained arraignment that was lightweight and could fit the cramped interior of my Enterprise.

Twice a year, at Halloween and Christmas, miniature towns are offered as decorations. Crafts stores like Michael's carry a brand named Lemax (Lemax Inc., 25 Pequot Way, Canton, MA 02021) who produce "Spooky Town" and "Christmas Village." Both collections contain tiny lights (such as street lamps and spotlights), which are battery operated or run off AC/DC adaptors. Their battery boxes are pre-wired with switches. One offering is a set of Lilliputian Christmas tree chase lights that really work! By using these I reduced effort on design and construction of a system from scratch (**Photo 2**).



Another method of miniature lighting is fiber optics. These are strands of clear plastic which, when an end is placed against a light source, the opposite end glows. I've seen these strands almost as fine a diameter as a hair to 1/8th inch thick. They are available as individual strands or bundled into jackets. Edmund Scientific Company (101 East Gloucester Pike, Barrington, NJ 08007) produces sampler kits in various sizes which are perfect for modelers. AMT/ERTL produced a Fiber Optic Accessory Kit, #6605, that was specifically designed for models. This was a great product that contained wires, light bulbs, a battery box, fiber optic strands, switches and other items, such as a micro drill. Unfortunately, it is no longer in production.

A Rewarding Enterprise

Richard Datin, one of the model builders of the television Enterprise, gave an informative interview for Star Trek Communicator (#132, Feb/Mar 2001) that is worthy reading for every Trek fan. In 1964 he fabricated a three-foot model out of carved sugar pine and Plexiglas, which was used extensively for the first pilot episode. When NBC ordered a second pilot, Gene Roddenberry wanted a larger version, often called "the four times model" because it was approximately four times the size of the smaller Enterprise.

An enormous model project the eleven-footer (as this larger version is currently referred to), was constructed of pine and plastic over plywood ribs. The saucer section was made by vacuum-forming two sheets of plastic "Royalite" over a plaster mold. Datin recalled the sheets were huge and very difficult to heat and manipulate by hand. My dinky model consisted of only twelve





by Steven R. Sturgis

THE REAL STEEL!

I've been building kits of various types since I was seven, but until a couple of years ago I had never put glue and paint to a figure. My first love has always been sci-fi hardware. I guess that's why I always seem to take an experimental outlook to each kit I build - and figure kits have been no exception. Each time I build a kit I like to try something new, whether it is using a trick I've just read about, attempting to re-pose a figure, or - in the case of this article - a new adaptation of a particular painting technique.

Several months ago I completed a rather large project for a contest and was feeling burnt out from the workload. I was

devoid of inspiration for a new project when a member of the local modeling club held a demonstration of a still fairly new paint system - the Alclad II metallic lacquer paints. His subject of choice was a B-17 fuselage, but all I saw was the incredible finish the paint produced. Even before the demonstration concluded I knew what my next project would be. Sitting in my ever-growing to-do pile was a Horizon Original vinyl figure kit of DC Comics' Steel. Wouldn't that kit look amazing with that realistic metallic finish? It's the tale of that buildup that is the subject of this article (Photo 1 of completed kit).

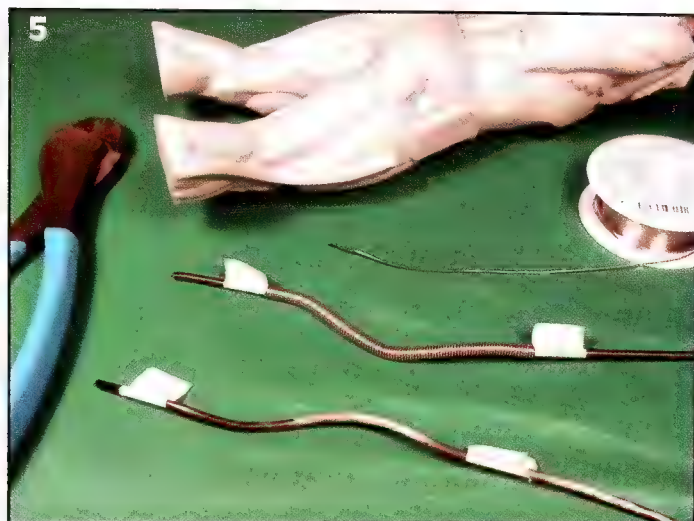
For those of you who have a passing familiarity with vinyl fig-



ures, I'm sure faint warning bells are sounding in your heads. Lacquer paint on vinyl? Are you crazy? Solvent-based paints don't dry on vinyl, only acrylics! Actually, that's not entirely true. Incompatibility issues between vinyl kits and paint are due to the method by which the paint dries, or "cures." Alkyd enamels such as your typical hobby paint cure through a chemical process of oxidation and polymerization that is inhibited by the vinyl material, thus that ever-sticky feeling when these paints are used. Acrylics and lacquers dry entirely by evaporation of their solvents so the dreaded interaction between paint and vinyl doesn't occur. Have you ever wondered why standard spray primers never seem to work on vinyl but the sandable primers do? Yep, the standard ones are enamel while the sandable ones are usually lacquer-based.

If you've read this far I guess you want to see how this project came together. Well then, over to the workbench and away we go (**Photo 2**)!

The first order of business was to examine the kit and how it needed to be assembled, keeping in mind what would be needed for the paint scheme I intended. Alclad paints cannot be brush painted so I had to arrange subassemblies that could be air-brushed and then joined together so that seams would be easily hidden. This immediately brought to light three problems: the raised arms, the seam between the neck and torso and the cape. The chrome shoulder guards needed to be painted before assembling them to the body, but the steel portion would have to wait until afterward in case the seams required filling. The head needed to be attached prior to painting so that the seam between it and the torso could be puttied and then painted steel before the

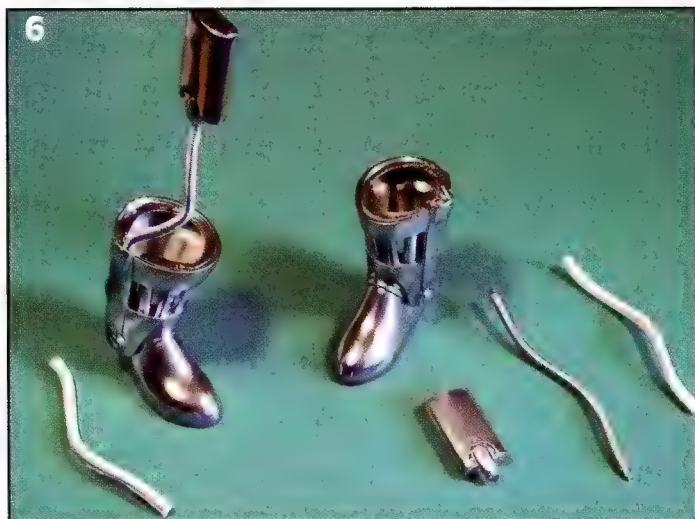


arms could be attached. However, by attaching the head, the cape would cover the back of the figure before I would be able to paint! Oh, the headaches. In addition to this, the cape was going to present one other difficulty; it was a four-piece subassembly that would require some awkward putty work due to its poor fit and deeply sculpted folds.

I began by assembling the cape. The original fit left gaps where more than two pieces met (**Photo 3**). Magic Sculp was used to fill these voids as well as the main filling of the other seams. Many people have had great success using epoxy putties such as Magic Sculp and Aves Apoxy, but I still have difficulty getting a good final finish with the stuff. For the final finish coat I tend to reach back into my hardware modeling experience and use Bondo Spot Glazing Putty for my final skim coat. This stuff dries quickly, doesn't shrink, sands beautifully and doesn't react badly to any modeling medium. Once the seams were puttied and sanded, a light coat of primer was sprayed onto the cape to bring out any areas that might have been overlooked and corrections were made.

Once I was satisfied with the construction of the cape I checked the overall fit of the subassembly to the torso. It quickly became obvious I had to do something about the head/cape dilemma. The solution I chose was to separate the cape from the neck by carefully cutting it free along the transition line using my hobby knife and a fresh blade (**Photo 4**). With the cape removed I was able to attach the neck to the torso and putty the seam along the collarbone.

A detail I didn't particularly like was the cables molded onto each leg, they should have been separate pieces. I decided to cut





them off and reproduce them with coat hanger wire and solder. Using the original cables as a pattern I bent the wire to closely match the shape and then proceeded to tightly wrap each with the thin solder (**Photo 5**). A little CA glue was dabbed onto the ends of the solder wrap to secure it to the wire. On both of the boots and the two power packs a hole was drilled into the vinyl where the new cables would align so they could be inserted when it came time to assemble them (**Photo 6**).

Two other areas needed to be assembled prior to painting - the hands and the waist. In each case the fit wasn't quite good enough so a little judicious use of a heat gun, some CA glue and some putty were needed. Admittedly, I could have waited to assemble the waist until after painting, but I wasn't sure how the Alclad paint would react to the amount of heating and flexing that would be needed to get the final fit that I wanted. I reasoned it was better to slightly complicate the task of masking the kit than risk having to repaint a ruined finish.

Once the putty work was complete, only one step remained before the painting process could commence - installing the mounting sleeves into the boots. By using a tube in the feet of the kit and a peg in the base I could easily remove the figure from the stand and still have the figure able to stand on its own if desired. My favored method has always been to use two nested tubes - the larger diameter mounted into the boot and the smaller installed into the stand. I started by selecting a tube approximately 1" long and the largest diameter that the sculpt will reasonably allow (usually about 3/16") and drilled a hole into the sole of each boot just large enough for the tube (**Photo 7**). After the tube was fitted in place I packed the boot with epoxy putty to secure the sleeve and add weight to the kit. While the putty was still pliable I inserted the smaller diameter tube and used it to insure the sleeve was perpendicular to the sole of the boot.

Though there was still some assembly work left to do, it was time to begin the painting process. More specifically, the most important step in painting a vinyl figure...the primer stage. The most important, you say? Yes! It is the primer that brings out the flaws that need further attention, seals the kit surface in preparation for paint and provides an even, blank canvas for the modeler's artistry with color. Even with a vinyl kit there were several choices: acrylic hobby paints, lacquer paints, sandable primers from the automotive or hardware store, or even artist acrylics. Many have used the spray can sandable primers, but I have always preferred the control I get from my airbrush - thus my primers of choice have always been the acrylic or lacquer hobby paints. Since the point of the project was to use lacquer paints, Floquil primer was chosen. After a coat of primer, some additional attention to the seams on the cape and a touch-up of primer over the new putty work, I could move on to the fun part...adding color.

The cape was first up with a base coat of Floquil SP Scarlet. After two coats of red I switched to Floquil Oxide Red to airbrush in the shadows. Using an airbrush made it easy to lay on thin layers of paint and build up to the desired effect for a more natural look. Once the shadows were in



place I lightened the scarlet with a bit of white and misted on high-lights, keeping it soft. To further blend the shadows and high-lights a final light misting of the SP Scarlet was applied. Lastly, a satin clear coat was sprayed over the entire cape for just a hint of a sheen, but not so much that it would compete with the metal effect of the figure.

It was now time to direct my attention to the figure. Alclad high shine paints - Polished Aluminum and Chrome - require a gloss black basecoat (**Photo 8**). With this in mind I applied a layer of Floquil Gloss Black (Alclad also offers a gloss black basecoat for this purpose). Once the paint cured, I masked around all of the areas that would get the Chrome finish: I didn't want to "contaminate" the basecoat for the Steel that was to come next. In order to apply the Alclads correctly it was necessary to dial down the air pressure to 10-15 psi and spray two light coats of paint, keeping the airbrush fairly close to the work. The idea is to apply the paint as if you were brushing it on rather than spraying a heavy coat. The first coat should go on so that it looks almost iridescent, like a Black Chrome; the second coat will bring out the true chrome look (**Photo 9**). As a side note, I wouldn't recommend using more than two or three coats as the result starts to look more like a painted surface than chromed metal.

Once the chrome areas were painted I removed the masking and waited for a half hour (the manufacturer claims the paint will dry in ten minutes) before carefully masking the chrome around the neck area. I needed to paint the Steel tone on the head and neck before I could attach the arms or else the shoulders would obstruct this area later. True to the company's word, the masking went on well and didn't mar or lift the chrome finish. At this point I went in with a brush and painted the small portion of the cape on the forward part of the right shoulder with the SP Scarlet. Then I prepared to attach the arms.

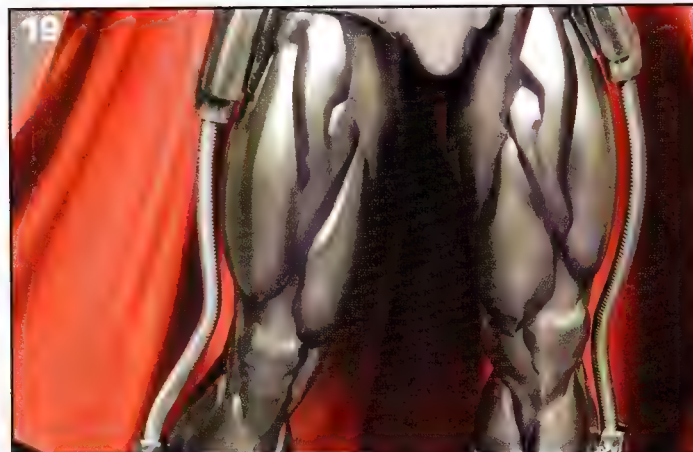
With a hobby knife, I scraped off the paint on the gluing surfaces of each shoulder so that the arms could be fixed. Before gluing I warmed the shoulder areas and the arms with a heat gun to allow the vinyl parts to conform to each other. Some careful placement, a little CA glue, and some pressure while the vinyl cooled and the arms were in place. After examining the joints I decided just a little filling would be needed to blend the arms to the body. A shot of primer and a fresh layer of gloss black over the area left me ready to mask and paint the remainder of the Steel tone. As with the chrome, two coats of Steel were applied. A word of caution should be added here - while the Alclads do dry quickly, they should be handled sparingly during the first several days after applying. Even though they will take masking well they can still be rubbed off with too much handling at this stage.

With the steel tone complete, there was just one more detail



to attend to - shading. Again Alclads came to the rescue with their Transparent Smoke. Like the others, I sprayed this paint at a low pressure using a very narrow pattern. Shadows were built up along all of the musculature, under the neck, the armpits and the eye sockets (**Photo 10**). With the metal tones I couldn't add highlights so I had to rely on the shadows to bring out the detail. Using a fine detail brush, white was applied to the eyes and a bit of Future Floor finish was dabbed over them to add a bit of shine.

For the handle of the hammer, I replaced the acrylic rod with a stainless steel rod. With the head attached to the handle I slid



the hammer into his upraised right hand and slid the left forearm onto the bottom end of the handle. This way I could make sure both hands were properly aligned as I glued the left arm together. The boots were the next parts glued into place. The custom power cables were inserted into the boot tops and the power packs were mounted on top of the cables and then glued to the hips of the figure. The last part to attach was the cape. Heat was used to soften the upper portion of the cape and a bead of CA glue was applied to the seam line on the neck half. With the cape still pliable it was carefully fitted to the neck and held in place until the glue took hold. Steel was now complete (**Photo 11**).

The final phase was to create a base to show off my newly finished metal man. I started by tracing his footprint and outline on a piece of paper and blocked in a random geometric shape. Using styrene structural shapes from Plastruct I cut H-beam pieces to frame in the base. Small rectangles of styrene were cut and bent to form gusset plates to cap each corner (**Photos 12, 13, 14**). Rivets were created by cutting the heads off of several straight pins and glued into holes predrilled into the plates (**Photo 15**). I didn't bother puttying the seams since the joints would have been visible in a real riveted structure. Referring back to the tracing, I sized down the geometric shape by about 1/4" and cut two flat sheets to match - one for the bottom of the base and the other to be inserted into the frame and act as the top surface. Two holes were drilled to accommodate the brass mounting tubes for the figure.

The outer frame was then sprayed with a basic enamel steel color. Over this I applied a product called Rustall to give it a worn, weathered look. Rustall is a multi-part process involving: 1) A red oxide wash, 2) A black detail wash, 3) A flat clear coat, 4) An optional dust additive (**Photo 16**). This is an acrylic medium that, on hindsight, would probably be best applied over a flat finish, preventing it from pooling as easily.

With the frame finished I covered the upper surface with



Woodland Scenics Medium Grey Blend Ballast per the manufacturer's instructions, making sure not to cover the rusted metal frame. I had originally planned to decorate the base with a tangle of rusted metal pieces as a contrast to the polished look of the figure, but decided against it in favor of the simpler base I eventually used (**Photo 17**).

As with every build, there comes a time when you have to call the project finished. I began with the simple thought of creating a realistic metal finish on vinyl. Along the way I found myself delving into kit modifications, scratchbuilding, experimenting with a painted rust technique and rudimentary scenery materials. Taken as a whole, I found the process very educational, and the results equally satisfying. I hope you agree. (**Photos 18, 19, 20** - detail shots)



• **Cylon Raider...Continued from page 51** •

aligned.

One of the hardest transitions was completing all the new seam work around the rear most planes where the engine cubicles are. The edges had to really be well-matched in order to prevent shrinkage and in hindsight, this is the only flawed area of the castings out of the mold. The lower hull is of a slightly different mass than the upper hull, so the shrink rates were off just a tad. Still, with a little putty work and a lot of careful sanding, I was able to make the housing look smooth and continuous.

The inset portion of the engine (the vanes) is actually a bomb steering surface. These are then just mounted within the opening, protruding half way out. Another quick insert was the rear switch panel mounted dead center in the rear opening of the motion control opening.

Interior Cockpit

After much debate and longing to have this Raider kit be "all it could be," I went to my colleague, Gene Kozicki, and asked him if he would create an interior based on gleaning together all the best features of the full-sized stage set.

The first task, of course, revolved around converting a 1/35 German soldier into an accurate Cylon figure. Here Gene exceeded himself. If nothing else came out, with regards to the interior, these figures alone would be worth the collecting. Simple, yet elegant and very impressive once painted. Gene told me that he used metallizer paints to get the chrome appearance of Cylons. With minor weathering effects and the satin black of the pants, they are quite convincing.

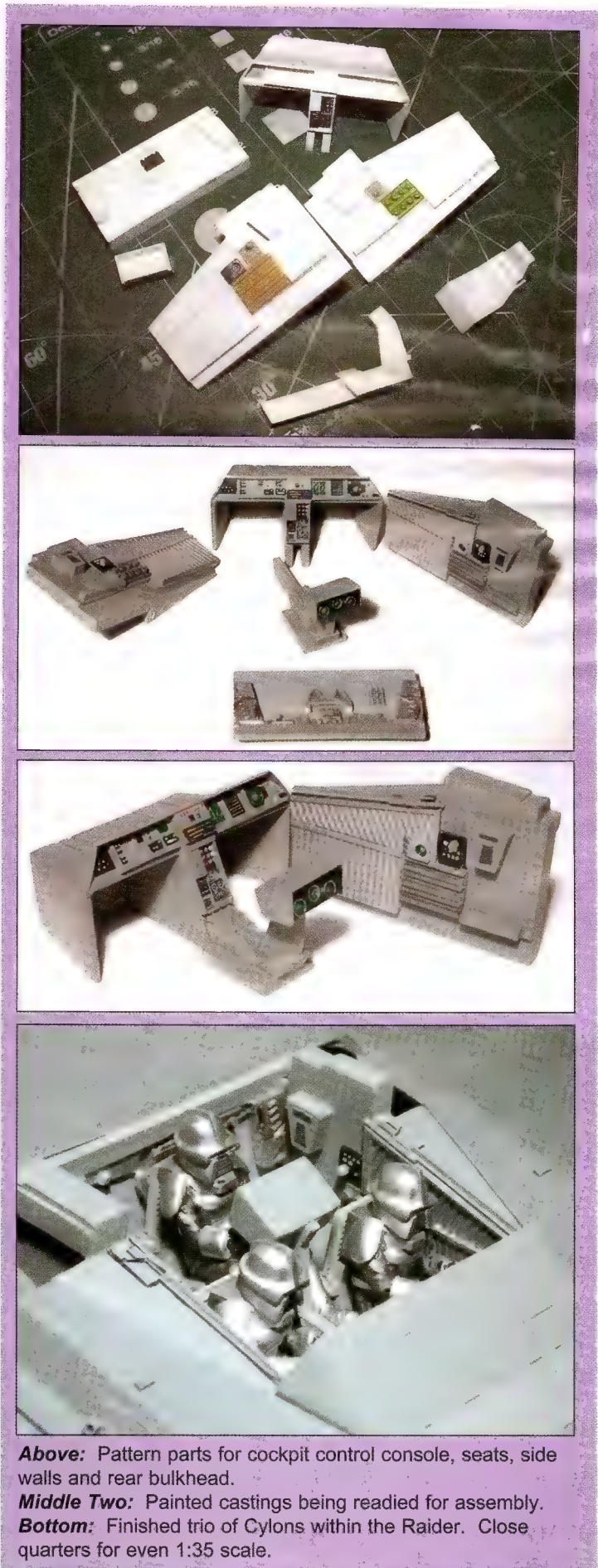
Model Master Dk. Ghost Gray is the foundation color used for painting the interior panels, with a lighter Ghost Gray for the highlight gray color. All the dials were simply kept in bright colors for readability, since very scant info exists on what the actual controls looked like. Flat black was used as the contrasting break-up color. The interior scenes in the show always had star-filtered bluish pings reflecting everywhere, yet if that tactic were employed in this model, it would seem too drastic a coloration difference from the overall look of the rest of the miniature. For our taste, the coloration chosen by Gene was a happy medium.

Assembling the parts was indeed a tight fit. There is a but a scant skosh of room left over to install the figures. Once in, they seem believable for the area given.

Final assemblies

It would be a "professional lie" for me to state that this model went together without a hitch and rather a

• **Continued Next Page** •



Above: Pattern parts for cockpit control console, seats, side walls and rear bulkhead.

Middle Two: Painted castings being readied for assembly.

Bottom: Finished trio of Cylons within the Raider. Close quarters for even 1:35 scale.

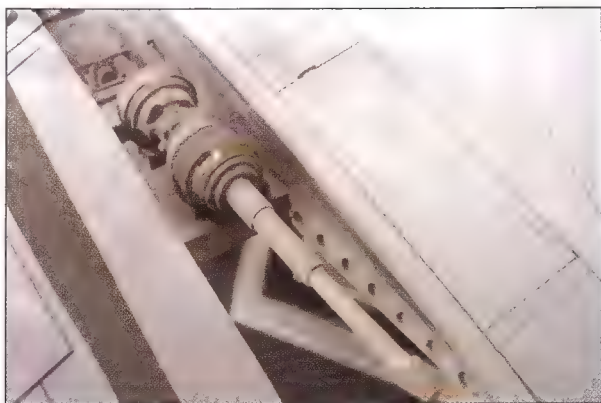
• Cylon Raider...Continued from page 65 •

little more honest to state that this model went together well.

The other concerns I faced with joining all the parts were in the addition of the troughs to the main body as they required several brass pins, as did the wings. Gravity wins the war every time and in order to keep the correct curvatures, I had to insert the troughs and wings, then bend the pins to the right levels (to counteract the droop). The trenches first, then the wings were epoxied into their final positions with supports under these parts to obtain the proper heights.

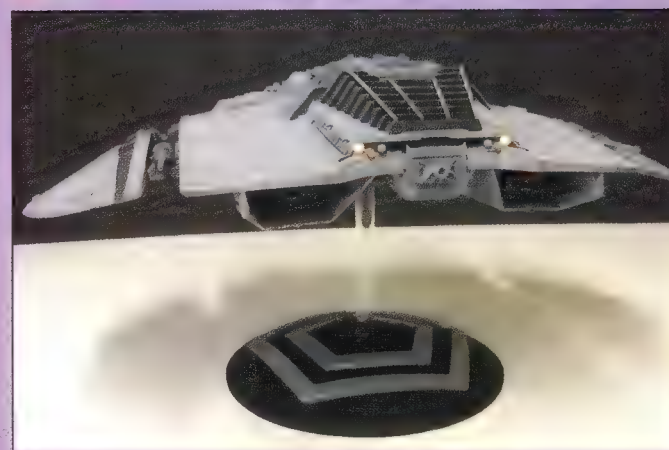
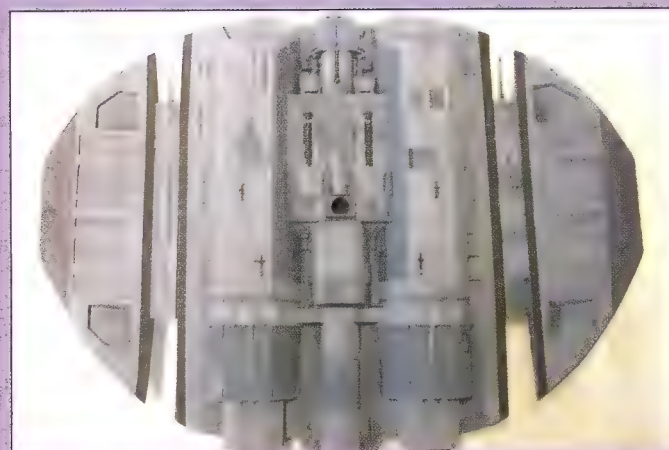
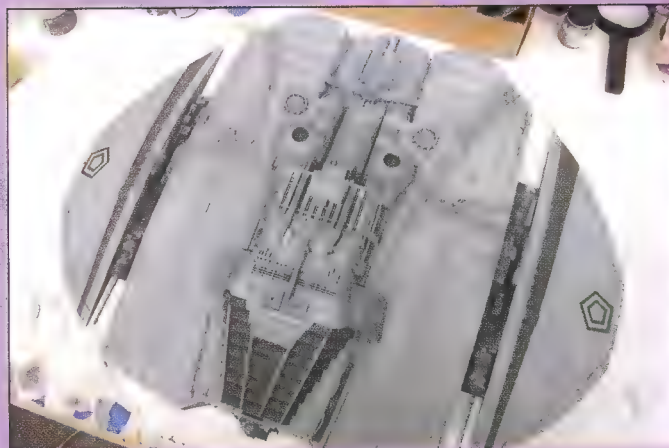
We asked Jeff Waclawski of J.T. Graphics to produce the Cylon logo in standard green as a water-slide decal. It was best to wet-sand the painted wing surface first before applying the decal (with Microsol) and then sealed with several very light coats of Testors DullCote™.

The finished model was brushed lightly with graphite and colored chalks to give it a light dirt coat over the upper and lower details. The cockpit louvers are left removable for the interior to be viewed.



The stand is an elliptical hemisphere carrying the dual pentagon as a slightly raised featured. To emulate the space coldness of the Cylons, I decided to paint it satin black with chrome overspray on the pentagons. A 5" acrylic shaft was used to mount the ship above the stand through a receiver hole at the rear of the underside battery cover.

I'd like to thank Mark Dickson for his help in researching and building most of the Raider pattern parts and his historical pictures. Another very special thanks to Gene Kozicki for his "above and beyond" the average modeling skills in producing an exceptional interior cockpit, as well as providing those pictures for this article.



• **It's All Plastic...Continued from page 17** •

offer. The Werewolf bust sells for approximately \$55 postpaid and the Pitch Black Creature will gladly visit your home for about a mere \$85 postage paid (he is kinda heavy).

Busts from Bennett's Palette

And finally, from those aforementioned exotic Oregonian shores, come three lovely busts of mythical ladies from days of yore. These three are the creations of Janine Bennett and represent three very different, but equally strong and adventurous women from long ago misty times lost to the ages. These busts aren't the only creations that color Bennett's Palette, they list themselves as a "small, but growing garage kit manufacturer" and they offer several terrain items, bases and accessories that might be of interest to military modelers and gamers. They are also working on their first full figure kit which will be a 120 mm female. The company is run by husband and wife team Rick and Janine Bennett and you can visit their web site at www.bennettspalette.com and have a look at what else they have to offer. For now, however, let's have a look at these three ladies of myth and legend.

Each bust represents a distinctly different time and place. The first and simplest of the kits is Alayea, a one-piece casting of an armored warrior princess type who bears the title "Warder of the Eastern Kingdoms of Eldersdeep." Looks like she'd be right at home riding beside Frodo and Gandalf on a Middle Earth adventure, or as though she could hold her own against old Conan himself. The casting is excellent and there's lots of crisp detail in her armor and jewelry to keep your brush busy. The fun thing about doing three of these busts at the same time was deciding about the variety of skin tones to be used. Alayea seems to be an outdoor type with a lot of sun exposure. So, after a basecoat of medium flesh, I used raw sienna oils to give her a tanned, but not too dark complexion. These busts provide an excellent place to practice all your skin shading and hair painting techniques. They're big enough to work with easily, but because they're busts, their size isn't overwhelming.

Next up is Sungila, the Medicine Woman, a three-part bust that includes separate hand and arm parts. Sungila presents a little more of a challenge to the painter because of some of the detail she features. An ornament of feathers and leather adorns her hair and draped across her shoulder is a beaded strip that extends to her waist in both the front and back. It is up to the painter to provide a suitable design for the beadwork and that takes a little research. I ended up going with a variety of geometric patterns in various bright colors, but keep in mind that this calls for a really fine point on your brush. As she represents a Native American, I chose a Terra Rosa hue to shade her skin and added a bit of burnt sienna for the deeper shades. In order to give her buckskin attire a bit of texture, I stippled on a couple of layers of Delta Ceramcote tan and kept stippling as the paint partially dried. This left just the hint of texture in the brush marks. For her hair, I went with standard black, but

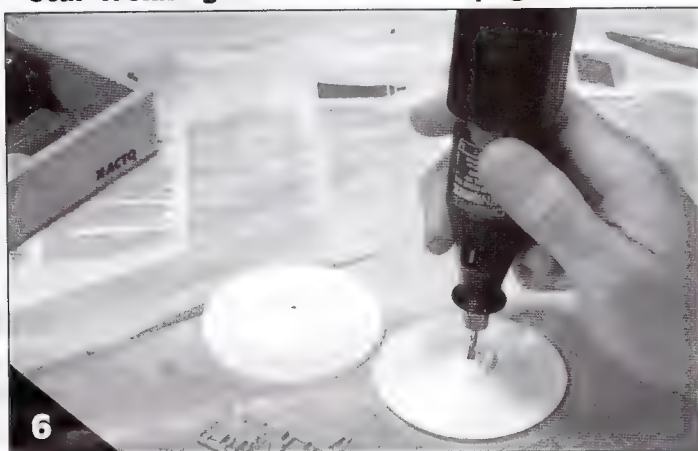
added just a few hints of brown just to break it up a bit.

Finally we come to the most recent and most complex of the three busts, Marvella. This pirate queen comes in five parts which include the bust itself, her hat, a resin buckle for her shoulder strap, a strip of styrene to fabricate the strap and, of course, Cleo, her parrot. I decided to make Marvella a red-head and gave her skin a bit of a tan look, using burnt sienna for shading. As with her sisters, Marvella is awash in detail, buttons, buckles, ribbons and collars - all call for a detailer's careful eye. Even Cleo the parrot boasts of excellent feather detail. In fact, after a white primer coat, a couple of carefully applied layers of blue wash eliminated any further need for painting her blue areas. The kit's full color box art provides an excellent example of how to paint the bird's other markings. I felt the styrene strip was too stiff and thick for Marvella's strap, so I fashioned one of my own from foil and added the buckle provided and it worked out pretty well. Something else that's great about these busts is the opportunity to work on their eyes. I thought I saw something on the beautifully painted kits that appeared on the box art and tried to experiment with a new eye technique. To better simulate the appearance of transparency in the iris I followed the following steps. First I laid down an outline of the darkest eye color to mark the outer rim of the iris. Then on one side of the iris, I painted a lighter version of the color and on the other side a darker shade. Adding the pupil hides the dividing line between the colors. This gives the look of light shining through a partially transparent surface. Well, it's a technique I'm still working on, so I'll let the readers be the judges of whether or not these first attempts were successful. On Marvella, as with her two sisters, I opted not to attempt any eye makeup in paint, first, because I'm a guy and I'm lousy with makeup colors and second, because I didn't think these strong, outdoorsy women would be applying any makeup between battles. That didn't stop me from giving them nice red lips though.

My only real complaint about these busts is that they have nothing to rest on. Only Alayea doesn't have something that extends beyond her cutoff point. They can easily be mounted on a brass rod or dowel, but I really don't care for that "kit on a stick" look. On their website the Bennetts say they are coming up with a base kit for the busts, so we'll have to wait and see what they produce. If you find any or all of these ladies of interest you can check them out at the Bennett's web site or you can write to **Bennett's Palette at 21000 NW Quatama Rd. #38, Beaverton OR 97006**. E-mail is RLB98@msn.com. The kits are very reasonably priced at Alayea \$24.95, Marvella \$28.95, Sungila \$27.95 plus \$4 shipping each.

That's it for this installment, but there is still quite a lineup of kits on the It's All Plastic workbench and it's only getting longer, so I've got to get back to work.

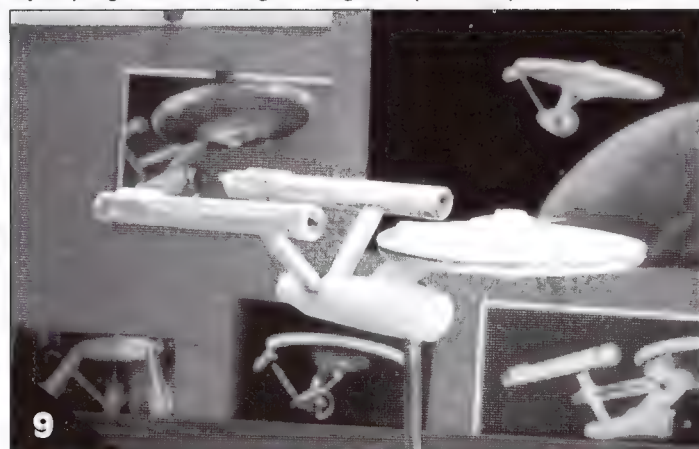




parts (**Photo 3**). Since I desired to install lights, it became necessary to replace solid color parts with clear ones. I utilized a technique called "thermo-forming" to make the power nacelle and caps. Commercial plastic suppliers sell sheets of clear plastic meant for vacuum-forming, but you can shape the material without a machine. One nacelle was taped together and then held upright in a modeler's vise. I heated a small plastic square over a candle until it began to soften (**Photo 4**). But not too close or the flame would have scorched and burnt it. When the soft plastic

its jacket sliced open and individual strands glued though holes drilled in the saucer (**Photo 7**). The holes matched molded windows.

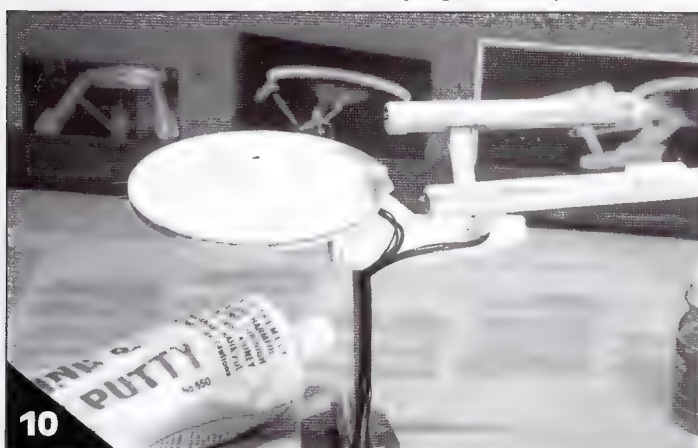
Two 1.5 volt micro bulbs were fitted with a silver reflector and attached inside each nacelle cap opening. New booms were cut out of .125"x.250" rectangular styrene tube, about 1&1/4" long. Bulb wires slipped through these and the booms were attached by superglue to the Engineering Hull (**Photo 8**).

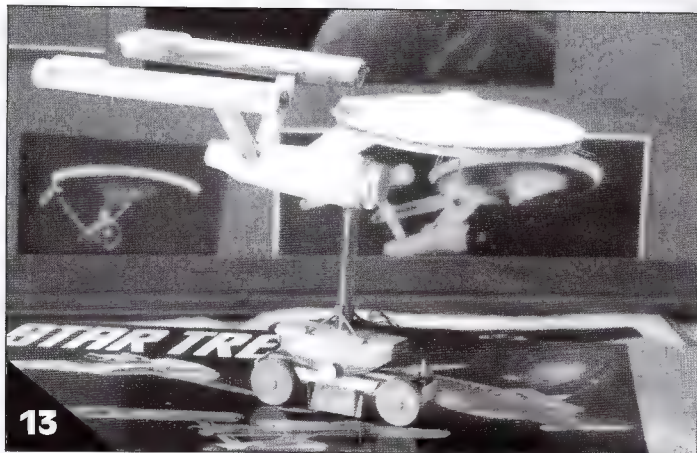
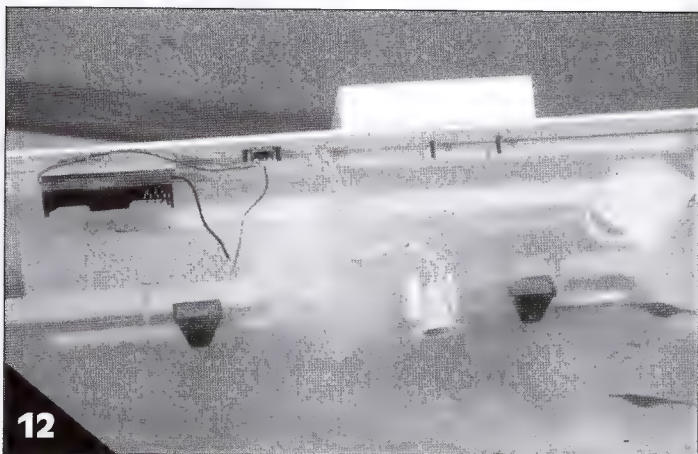


drooped a little, I quickly pulled the material over the master part (**Photo 5**). After it cooled, excess plastic was sliced away by hobby knife.

Saucer dome lights were next. I first drilled the molded bumps out (**Photo 6**). Replacements were cut from clear plastic sheet and set aside for assembly later. Green 1.5 volt bulbs were glued to the openings from the interior. To prevent light leaks, I painted the inside saucer parts black. A 16-fiber light guide was placed inside,

During construction of the eleven-footer, Datin asked Roddenberry whether he wanted any lights, as it would have been easy to install them during that stage. Gene answered no, but changed his mind when NBC ordered a second pilot. Trying to cram in light effects after the fact proved troublesome, since much of the heavy wiring couldn't be fished through an existing pipe which supported the model for shooting. Enterprise's port hull had to be opened up to route wiring. This side was never filmed again and previous footage from the second pilot was



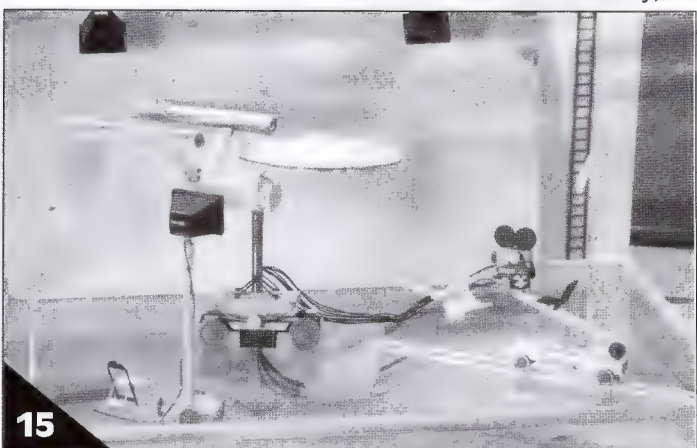


employed whenever effects shots required the port hull to be seen. Discrepancies between Enterprise shots, often within the same episode, can be blamed on this necessity.

9"x14" and a .080" thick styrene sheet was glued on the back to represent a studio wall. Overhead studio lighting was created from a Lemax Clear Spotlight Set (#34978A) and attached to supports fabricated of styrene strip and rod (**Photo 11**). Wiring, battery boxes and other electrical was then installed on the base's underside (**Photo 12**).

My starship suffered the same problem. There simply wasn't enough room to run fiber optic cable and bulb wiring through the hull. In fact, I had to double the size of a brass support pipe and it still wasn't satisfactory (**Photo 9**). Quite a lot of wires were exposed on the hull (**Photo 10**). Nevertheless, once the entire

Reference photographs of the shooting stage were poor at best. I could make out basic elements but the details were fuzzy, so



vessel was assembled, filled and sanded, I felt happy with the results.

Quiet on the Set!

With the Enterprise constantly cruising about the universe, post-production coordinator Eddie Milkis discovered there were an enormous number of effects shots required for each episode. Originally the Howard Anderson Company was contracted as sole producer of special effects, but they couldn't handle the workload and four additional effects houses were hired. Milkis considered the eleven-footer to be too large for shooting. He contracted a place called Film Effects that had a stage big enough to accommodate Enterprise. The first thing they did was to paint the entire stage blue, as the "blue-screen" process was used to add outer space panoramas behind the model.

Before construction began, I examined my Enterprise to determine what scale the diorama would be. Since the actual effects model was about eleven feet long, I could measure mine and figure out the details. It worked out to be an odd scale, approximately 1/23rd. Because I had parts box leftovers in 1/25th scale, that became the size for my project.

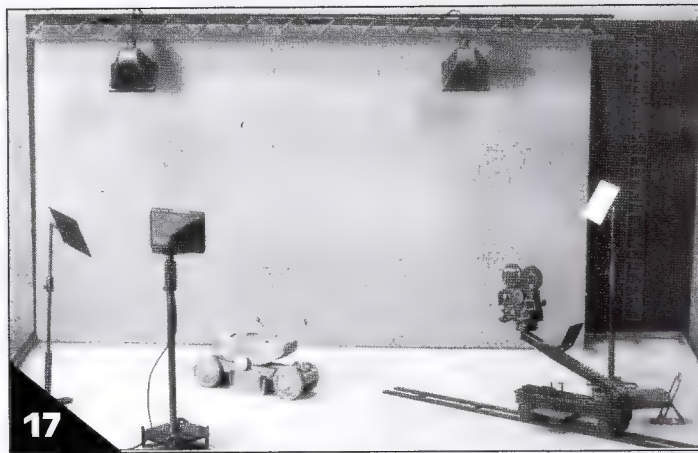
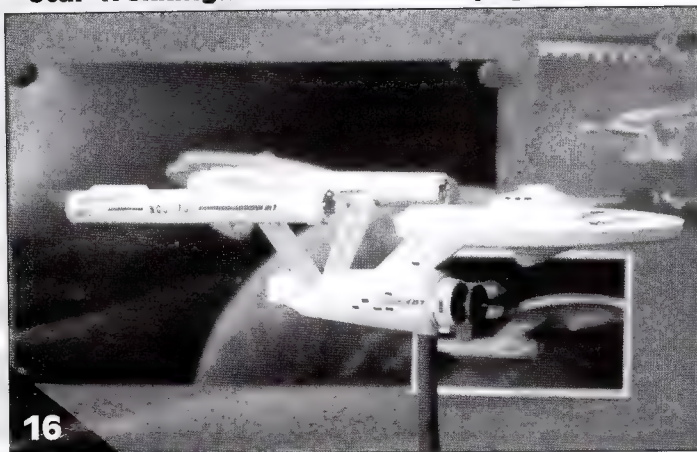
artistic license became the method of execution. A wheeled gimble support device was used to manipulate the big Enterprise before camera. I scratchbuilt a bit of gizmology from parts box items (**Photo 13**). A number of other pieces of equipment were required for a real shooting set, namely a camera, free-standing studio lights and light reflectors, often referred to as "bounce cards." The dolly camera began life as an artillery gun mount with a complex camera thrown together from plastic bits and pieces (**Photo 14**). I then test fitted all subassemblies to the diorama and checked alignment (**Photo 15**).

Painting and Final Details

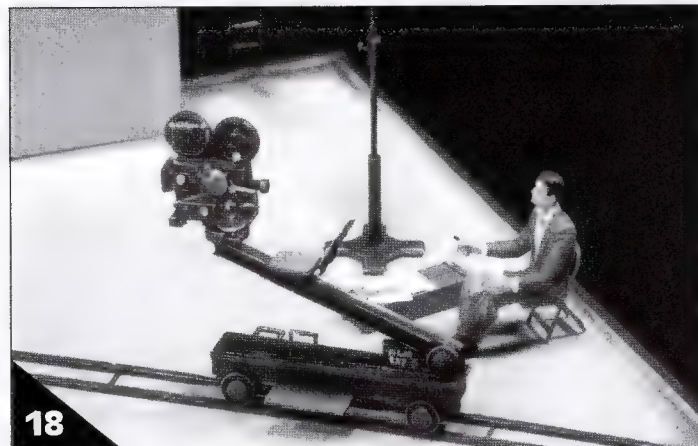
Enterprise's color has been a heated subject of debate among Trek fans. Differences in color television quality are partially to blame, though lack of money and time in postproduction also caused variances. Since the event of DVDs, we can see high definition copies of each episode and I think the consistency of color is more stable than previously thought. Datin still possesses an original paint chip from when the models were completed. It was a flat finish, light gray color with a slight tint of green. He says a close off-the-shelf paint match is Sears Weatherbeater #026 Stonyhurst Gray.

I needed a hollow base to contain electrical components and selected an 11"x14" acrylic photo box frame. It was cut down to

For such a small scale project, I decided to stick with overall Testors Flat White. Some details were done in flat medium gray



and kit-supplied decals finished my starship (**Photo 16**). The shooting stage was painted flat black for walls, Testors Light Sea Gray for the floor and light gray-blue effects wall (**Photo 17**). To give a sense of scale, I scrounged a 1/25th scale car driver from the parts box. He was molded in 1960s style clothing, simplifying my conversion to only his arms. The man held a coffee cup and miniature copy of Matt Jefferies' original Enterprise designs from 1964 (**Photo 18**).



As usual, I set my completed diorama on the shelf for a couple days before scrutinizing it for flaws. With a flip of the switch I was instantly transported back to 1966 (**Opening Picture**)!



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Modeling FACTOIDS

Folks, welcome to our first installment of "Modeling Factoids!" If you go to The Clubhouse Internet bulletin board, you'll see a section under "Scenic Route" where Jim Bertges, as moderator of that particular section, began a thread called "What's a FAQ? You Tell Me..." The questions and answers really hit home and we asked if we could use some of those questions and answers in this column. With Jim's permission and blessing, we've begun this column. Not all Q & As will come from that source. You might decide to write in with a question and answer of your own (or a question or answer to someone else's question!), that we can reproduce here. We would encourage you to do just that. In the meantime, here is the first set of FACTOIDS, answered by **Shawn Caldwell**.



Q: What is Epoxy Putty?

A: This is a two-part modeling compound that, when mixed together in the same amount, will harden within a half hour or longer (depending on your climate, e.g., if you live in a warmer area, the drying process may take longer).

Epoxy Putty can be used to fill in the gaps of models, or be used to add on to a model (such as rebuilding the hand, or a face, of a figure). It can also be used to sculpt original objects (such as pottery, teddy bears and pretty much whatever else strikes your fancy). Epoxy Putty does not need to be placed in an oven. It will dry to a rock hard consistency on its own and can be sanded, filed and painted with ease.

When sculpting, the putty may tend to stick to everything but the model. So keep a cup of water nearby and dip your fingers (or sculpting tools) in it every now and then. When dipping metal sculpting tools, be sure to dry them thoroughly after use.

Q: How do I mix two equal amounts?

A: Just take one part of the putty in your hands and roll it into a ball. Then take the other part (they are usually in "A" and "B" parts), roll that into a ball and place them together. If the balls are of two equal sizes, then mash them together and mix well. They will be two slightly different colors, so keep mixing until the color is uniform. Once this is done, you have upwards to twenty minutes to a half an hour to use the putty before it hardens permanently. Keep away from small children, and when using certain putties such as Milliput, you will need to wash your hands afterwards.

Q: What ways are there to replicate water in a diorama?

A: There are several ways to accomplish this.
1. Use a product sold by Woodland Scenics called EZ Water, this material is sold in bags as pellets. It must be melted atop a stove using an old can or pot that you will use for this purpose only. It must be watched continually as you heat it to be certain that you don't burn it. If you notice it begin to form wisps of smoke, reduce the heat or remove it from the heat source. It can be

reheated to liquefy it at a later time. Be careful as it can cause quite a nasty burn if it gets on your skin!

As it begins to melt, you should stir the pellets to get them to all liquefy at the same time. Once it is in liquid form it can be added to whatever reservoir you have created for the water area. It should be added at a depth of no more than a 1/8 to 1/4 of an inch thickness at a time. Additional applications can be added to accomplish the illusion of depth. Once poured it can be made to look like flowing or moving water by blowing across the top with a drinking straw. If you have air bubbles in the surface, these can be removed either by poking with a toothpick or a better technique would be using a small hobby torch while the material is still hot. The flame needs to be

kept moving so as not to scorch the EZ Water, but this will get rid of any bubbles that may have been created. It can also be carved using a chisel blade once it has cured.

Another product by the same company is called Realistic Water. This is already in liquid form and requires no heat; just add it to your reservoir, again at depths of 1/8 inch at a time. Once it has cured, you can add additional layers to achieve the illusion of depth. Both of these products are used to replicate clear water, which means that the base or bottom of your water area will need to be painted first.

If you don't require the water area to appear clear you can use a product sold in most craft and art supply stores called Modge-Podge. This is an almost Elmer's Glue type material which is a bit thicker, but can be applied with a large brush or even a plastic spoon. Once you have a good layer of this material applied to your base it can be gently tapped with your fingertips or the back of the plastic spoon to cause the appearance of ripples. Once it dries (which can take 24-48 hours depending upon the thickness you have applied), it can be painted with acrylic paints and then sprayed with a coat of clear gloss spray.

Waves and wakes can also be added by using a bead of paintable caulk. This is available at paint stores and most home improvement centers. Lay a bead across your water area remembering to keep in scale with your display and using your fingers pull the edge not facing your shoreline (if you are using a beach or shore incorporated in your diorama design). This will give the effect of the waves rising from the water as they do in nature. Crests or splashes at the wave tops can be achieved by gently pulling up from the top of the caulk wave with a toothpick or wooden craft stick. Once they have cured you can paint them with white acrylic paint and blend them into the water areas. Add as many waves as you feel are necessary to get a realistic look remembering that you want to keep a natural look to your diorama, so it is always a good idea to use reference photos of the ocean either through books or accessing pics on the internet.



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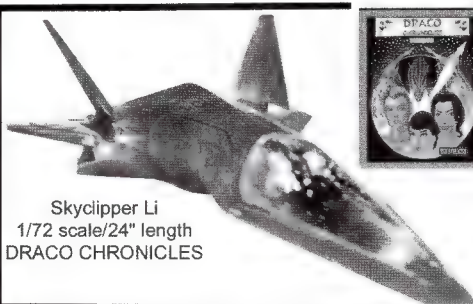
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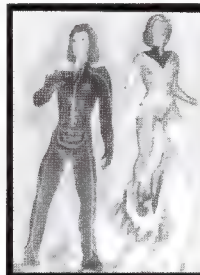
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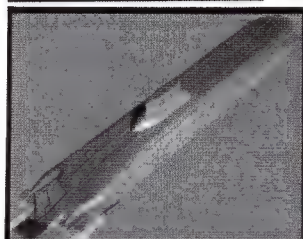


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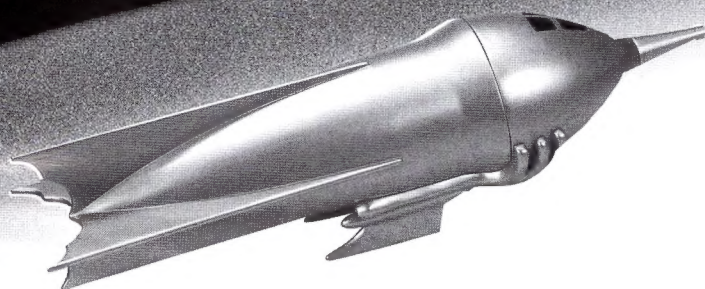
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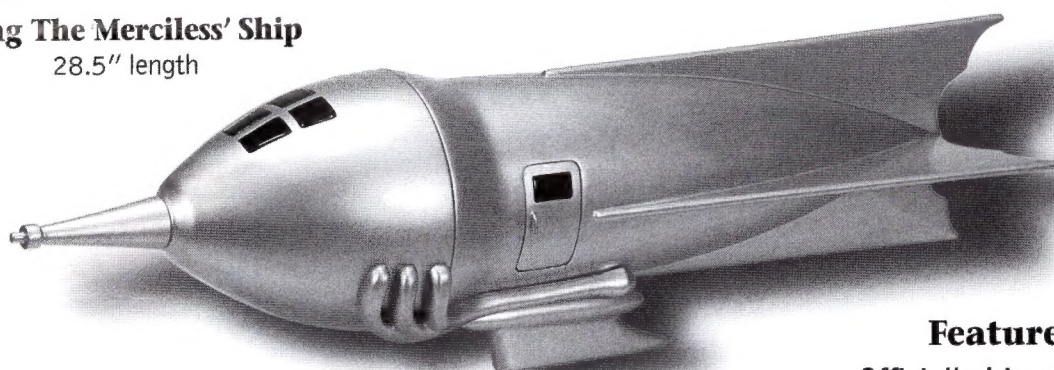
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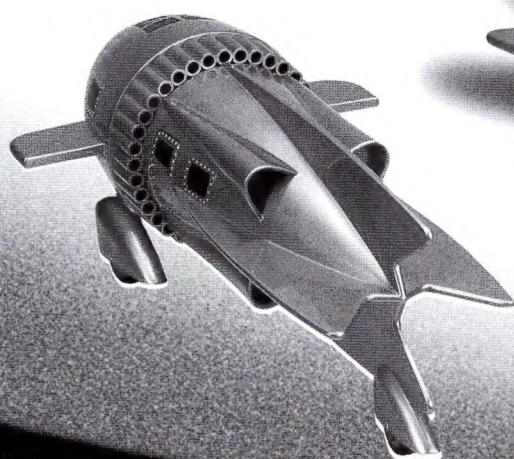
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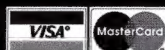
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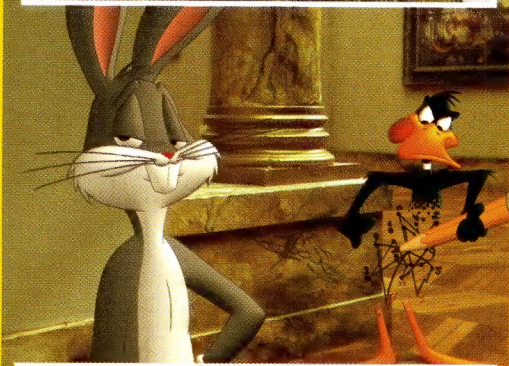
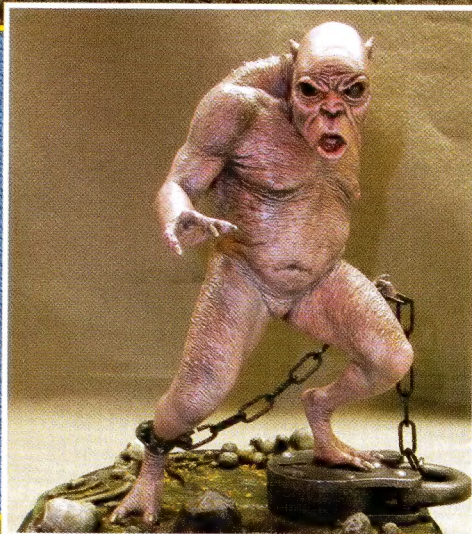
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All this and more (final contents may differ) in Issue #57, shipping the first week of July!

<http://www.modelersresource.com>



Space: 1999 Laser Tank...

New to the magazine, but not to modeling, join E. James Small as he scratchbuilds this 14" long Sci-Fi dynamo from Space: 1999! Check out his work at www.smallartworks.ca

Minion!

Mark McGovern is back with one of Cygenus Studios' "roadies of the Underworld."

Captain America!

Fred takes his brush to this fairly new kit from Mojo Resin!

Behind the Curtain with KNB FX...

Jim Bertges chats it up with Greg Nicotero and finds out exactly what they did to make the FX in the recent Looney Tunes adventure come alive!

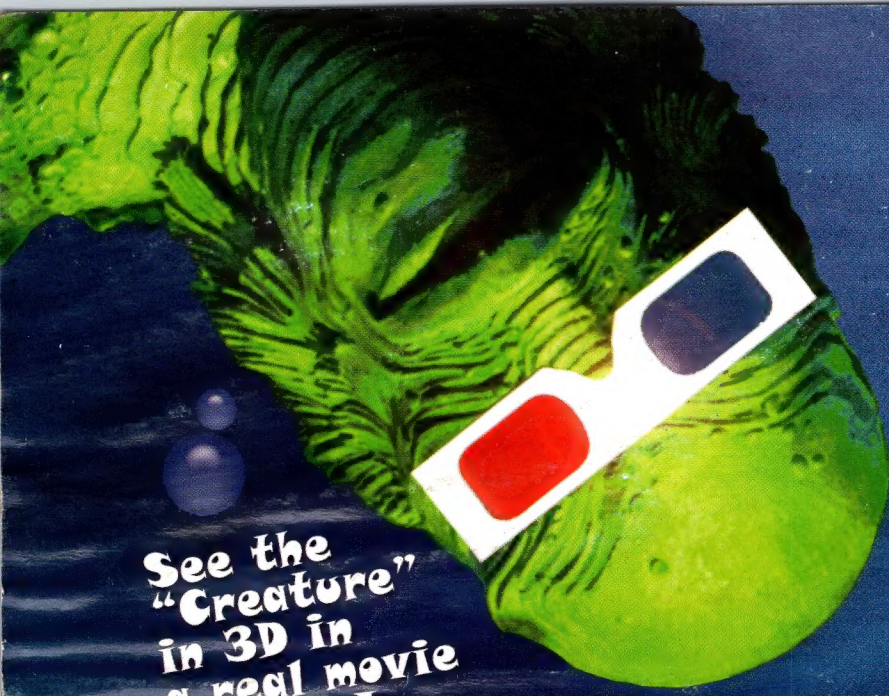
Casey Love

Sculpts his own version of the Hulk and offers plenty of pictures, tips and techniques of the process for all you sculptors out there! This will be a two-part article.

Gamer's Realm

Roderick is back with another installment for the Gaming aficionado!

And don't forget (we haven't!) a **Life-Size Gollum!** Don't forget that Phil will be adapting his painting techniques to a 1:1 scale Gollum, coming your way sooner than soon!



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